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June 2006

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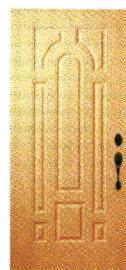
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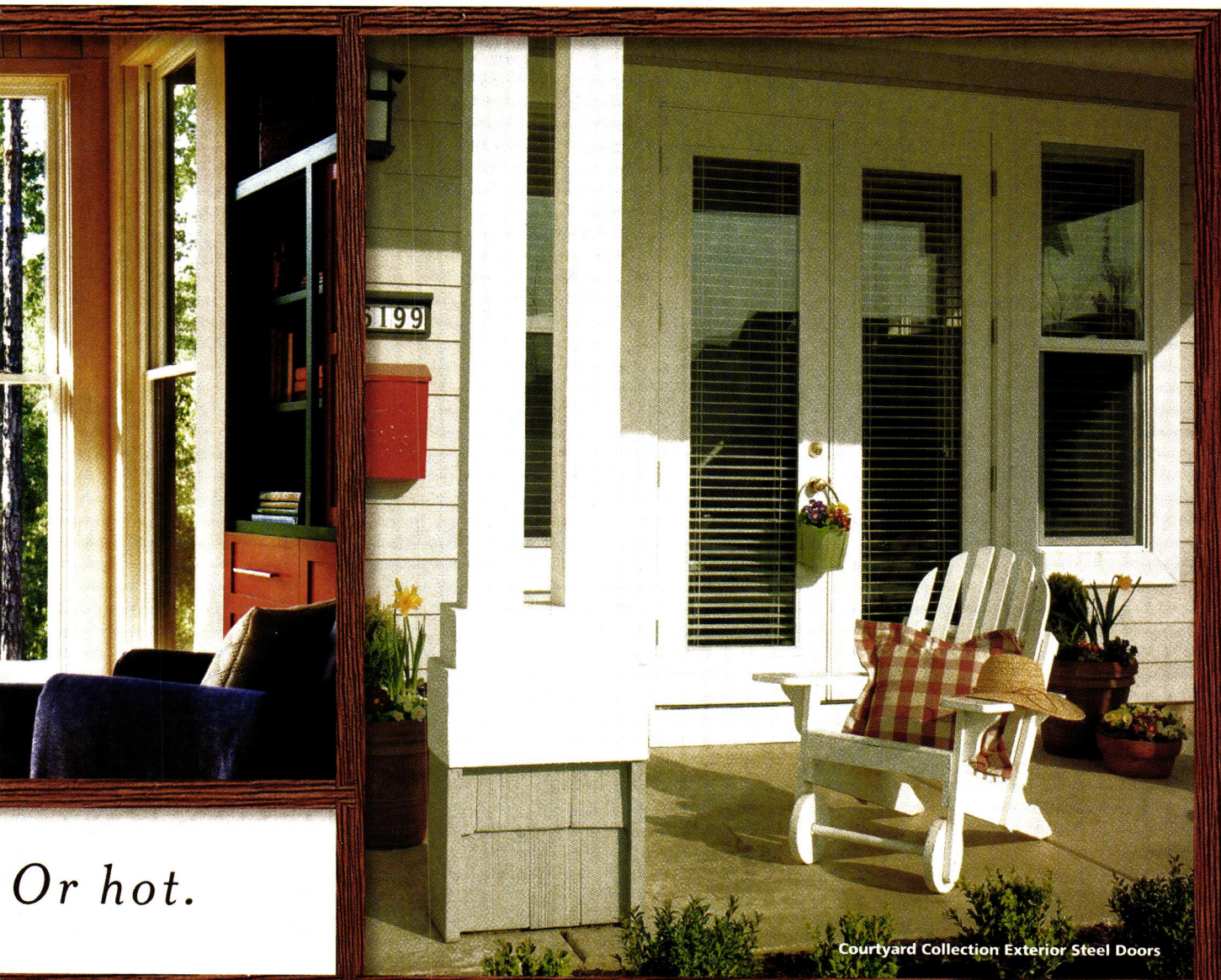


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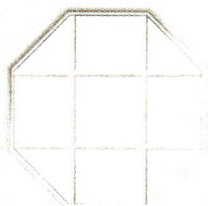
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Features

May/June 2006

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Established 1973

48 Graduate Course

By Steve Jordan

A step-by-step installation of a graduated slate roof illustrates how the color, sizing, and placement of the tiles can be orchestrated for dramatic architectural effect.

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By Demetra Aposporos

Keep period electrical devices running with old-fashioned parts.

56 The Hardware That Tamed Curtains and Carpets

By Catherine Siskos

As technology and fashion changed so did the inventive fittings that kept fabric for window and stair treatments in place.

62 Bridging the Maintenance Gap

By John Leeke

Traditional quick fixes for some common building problems will stabilize old structures until there is time or money for more lasting repairs.

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By Taylor Bruce

One woman's thoughtful work on her Folk Victorian house led to a thriving, award-winning restoration business in Tennessee.

72 The Accidental Charm of Clinker Bricks

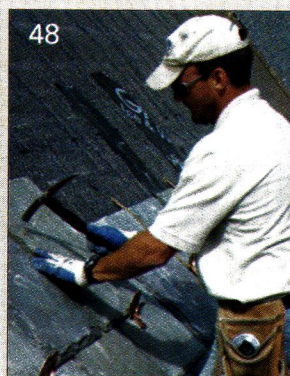
By Susan VanHecke

Once considered kiln rejects, these one-of-a-kind bricks are among several varieties coveted for their creative shapes and colors at the turn of the 20th century.

78 Style: Germanic Houses in the New World

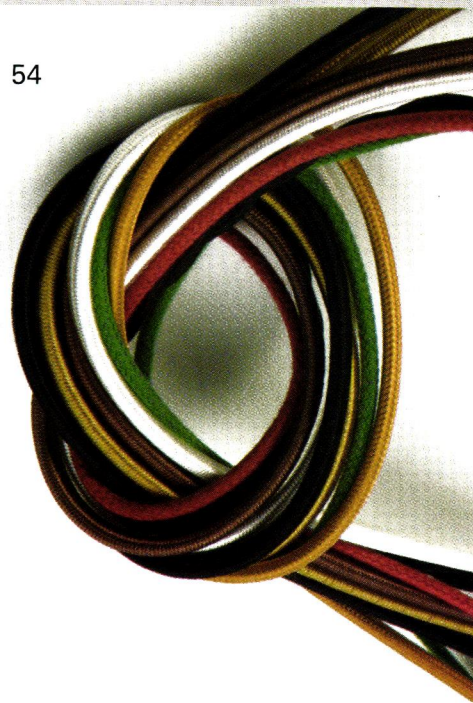
By James C. Massey and Shirley Maxwell

The building traditions that Germanic settlers adapted to new materials and needs in Pennsylvania spread across North America by subsequent waves of immigrants.



ON THE COVER:

Quirky clinker bricks mixed with rounded Arroyo stones form the piers supporting this iconic bungalow in Pasadena, California. Photo by Douglas Keister.



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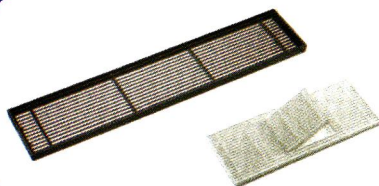
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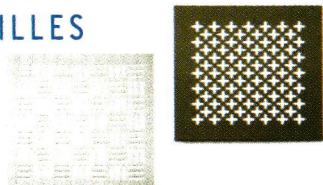
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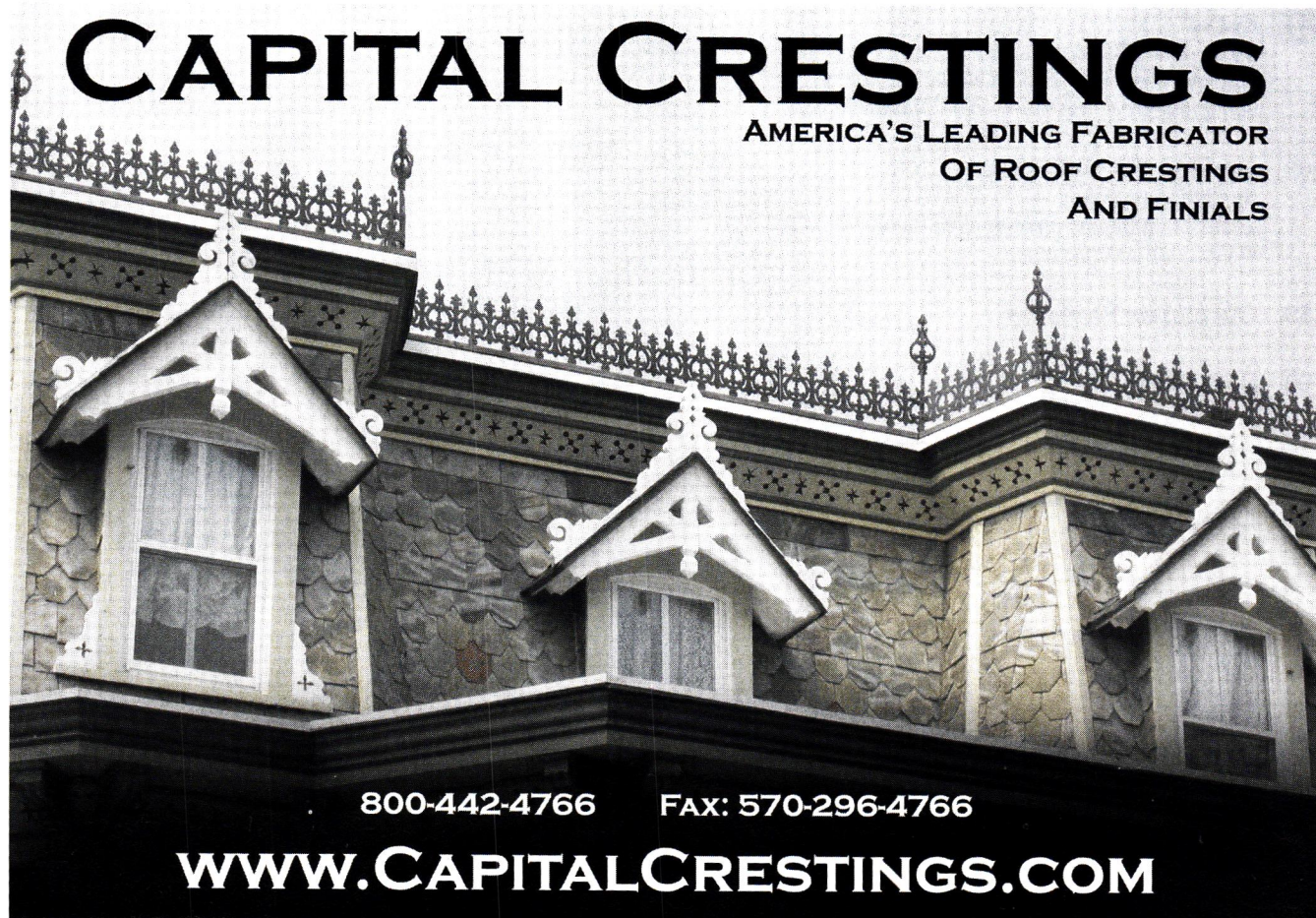
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The love affair between an old house and a young couple mirrors their own relationship.

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By Catherine Siskos

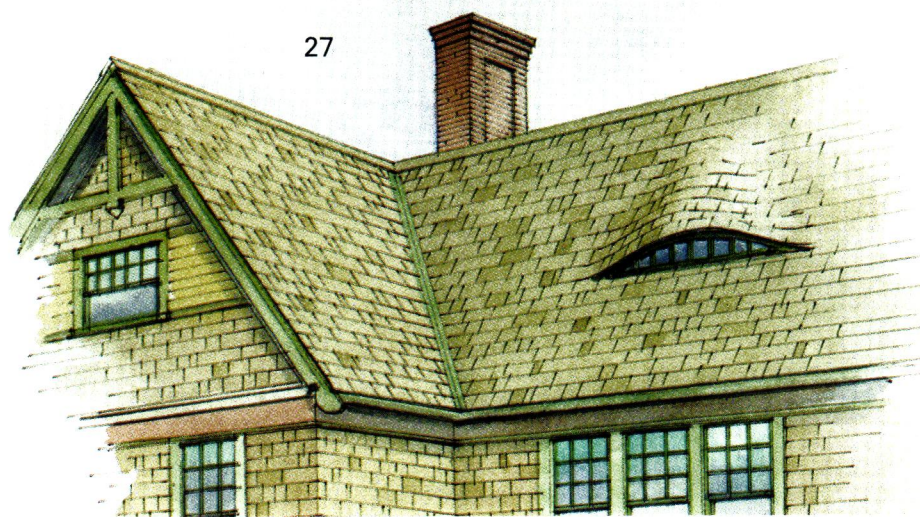
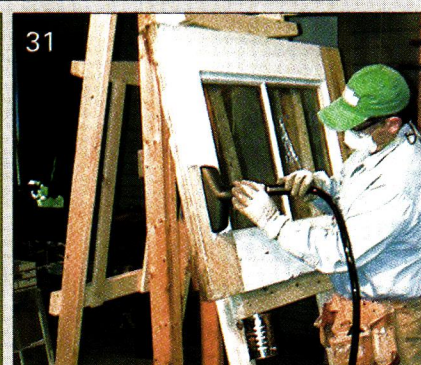
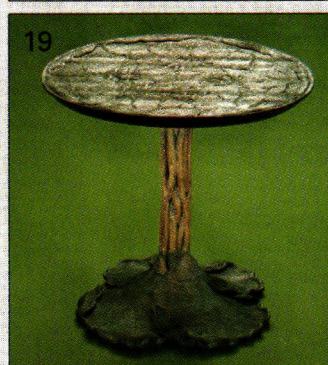
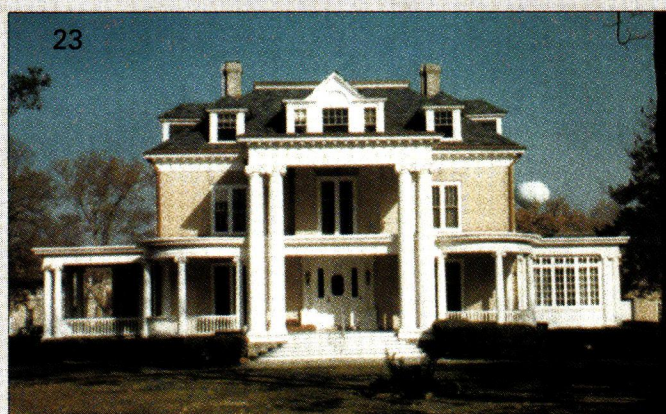
Cast-iron fountains and benches found a home in Victorian-era gardens.

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New Old-House Journal's Restoration Directory

Newly updated for 2006, OHJ's famous guide to old-house products and services is a down-to-earth resource for neophytes and sophisticates alike. Go to the home page.

New Sash Window Secrets

A few time-honored tricks and techniques will get your old sash windows working easily again. Go to the home page.

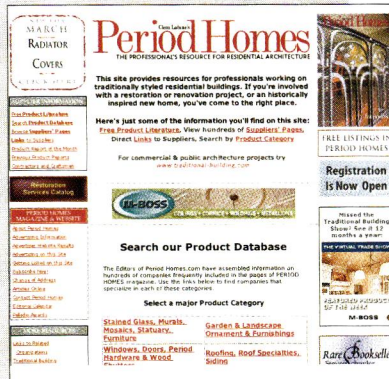
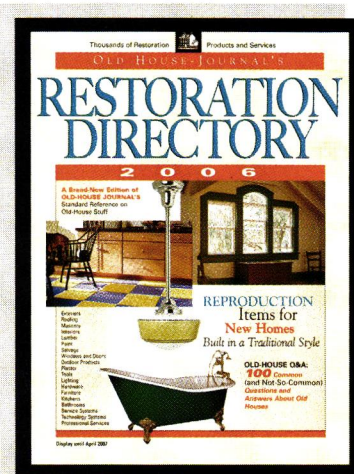
New Kitchen Lighting in Context

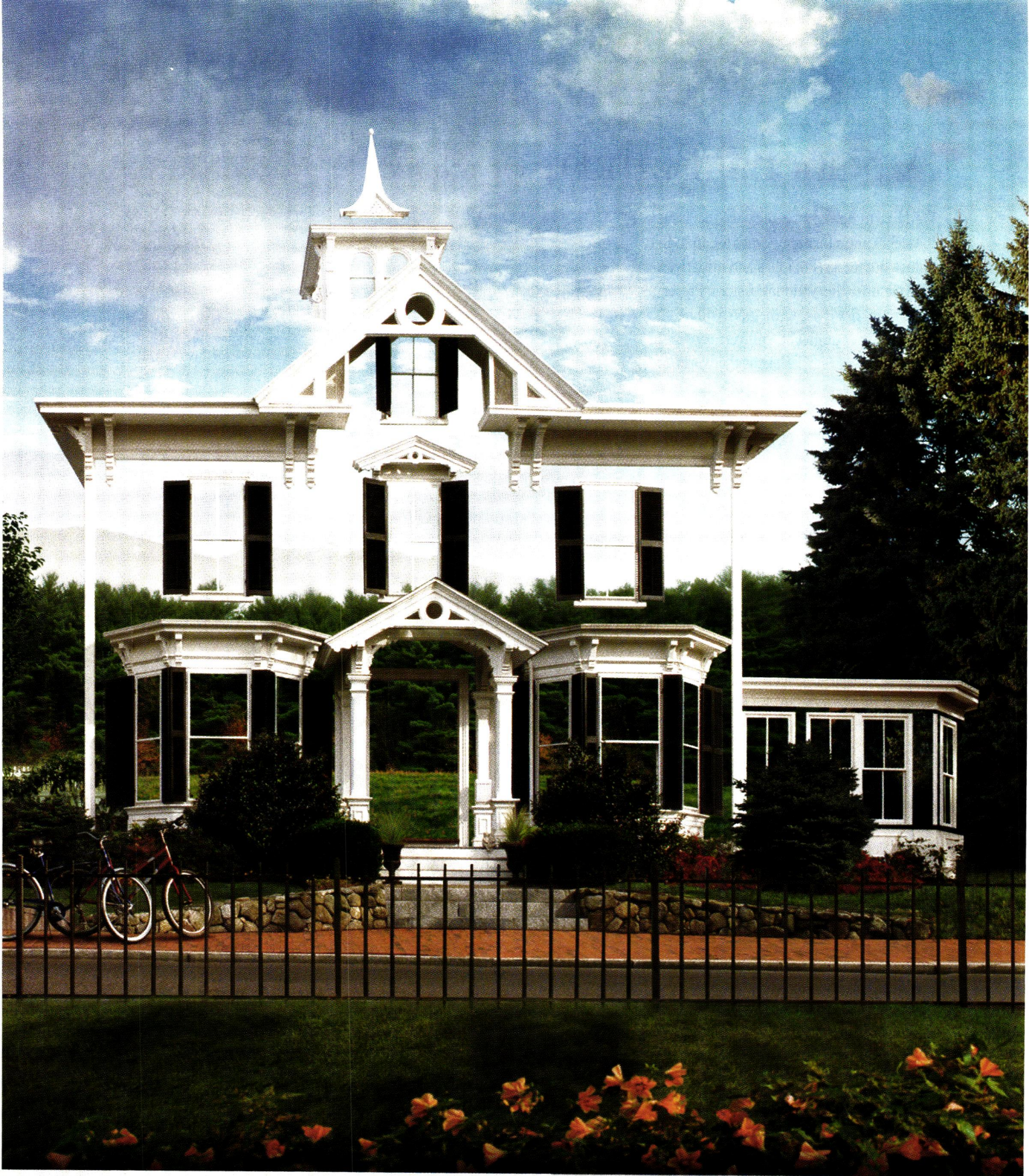
The evolution of kitchen lighting is a fascinating story that holds enlightening clues to choosing and using period-appropriate products and designs. Go to the home page.

Period Homes

www.period-homes.com

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Circle no. 308

A National Birthday of Note

We'd like to devote a bit of space this issue to celebrating a birthday—not for an individual, but for a set of ideas and initiatives. This October the National Historic Preservation Act, first passed in 1966, will be 40 years old, a significant anniversary for a signal piece of legislation in the world of old houses.

So what's the deal about this Act? Though there were a variety of earlier statutes protecting specific sites and objects, the National Historic Preservation Act is our central such law. It establishes historic preservation as U.S. government policy, creating the basic apparatus, as well as the mandate, to promote conditions where historic properties can be preserved.

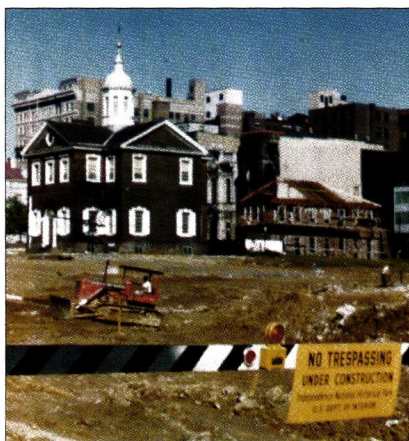
We often take the Act for granted now—in fact, many folks would be surprised to learn there was a time it didn't exist—but that is only a measure of how far it has helped us come. Back in 1966, America was in the midst of the urban renewal movement. Buildings of all ilk—some marginal, some irreplaceable—were being razed in the name of progress (often as a firebreak of sorts to prevent the spread of inner-city decay). The demolition of Pennsylvania Station in New York City in 1963 is often cited as a bellwether, a poster child if you will, but there were many others. The National Historic Preservation Act was part of the backlash against this movement, and it became a major banner in the subsequent crusade to recognize Victorian houses, which were often urban renewal's ground zero after being decried for two generations as bad taste.

Nonetheless, the National Historic Preservation Act is much more than a manifesto. From the beginning in 1966 it had a practical side, establishing an expanded National Register of Historic Places, Advisory Council on Historic Preservation, and matching grants in aid to the states and the National Trust—the infrastructure to carry out its vision.

Not only this, the Act quickly led the way to many other like-minded policies and developments. In the same year, the Department of Transportation Act declared a national policy of preservation of natural and historic sites on highway routes. Then the Demonstration Cities and Metropolitan Development Act changed course on urban renewal to recognize and fund preservation projects.

In 1967, the first state historic preservation officers and keeper of the National Register were appointed. Months later saw the birth of pioneering organizations, such as the Association for Preservation Technology (now APTI), and in 1969 the U.S. Department of the Interior made the first preservation grants to states.

Since 1966, the National Preservation Act has grown in scope and influence through several amendments. Here are our best wishes as it continues to pave the way for preserving an important part of cultural heritage for many decades to come.



Independence National Historical Park in Philadelphia circa 1966.

JAMES C. MASSEY

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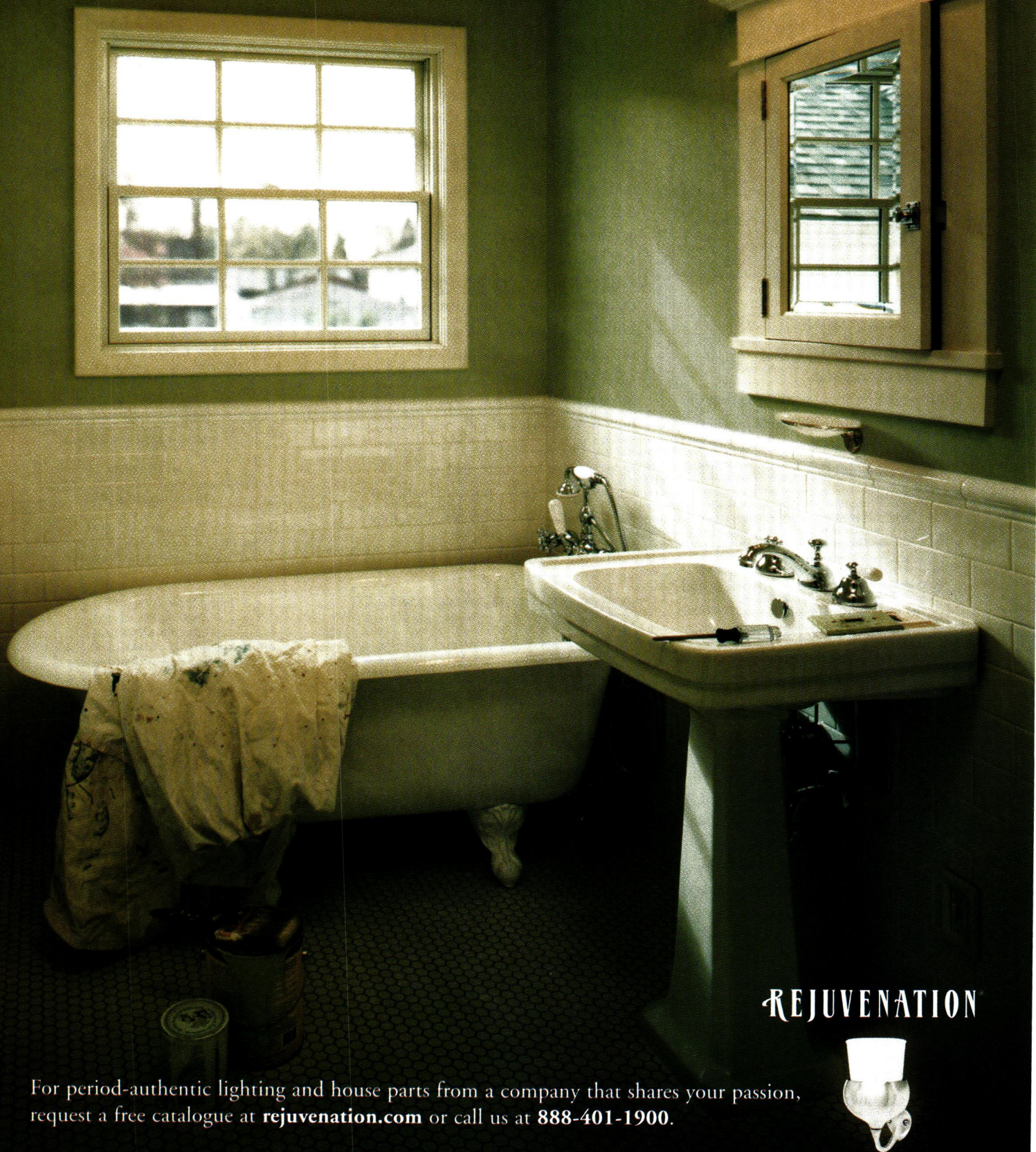
Gordon Bock



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Deconstructing Teardowns

After reading about teardowns (Editor's Page, March/April 2006 issue), I felt compelled to send in a few words about a similar situation I recently noted in my community.

For the first time in a long while, I had the chance to visit some of my community's residential backwaters, areas decent and quiet whose better days had come and gone. The hustle and bustle of busy families raising children are now replaced by retirees or transient tenants, with no ability or commitment to maintaining the integrity of these modest houses. As I drove down the street, my eyes met a view of vacant lots, looking like so many missing teeth. Instead of historic cottages, there were pastel monoliths with no architectural past, present, or future relevance. The few remaining originals reminded me of a senior community where the residents face a new empty bed as another soul passes away.

If we are looking for reasons behind the moral changes between the America of yesterday and today, I think one need look no farther than the types of homes in which we raise our children. Growing up in impersonal boxes, each one synonymous with any other in any given nondescript community, no wonder we are root-

less and estranged from reasonable social interaction.

Sylvia Dohnal
Arcadia, California

Flummoxed Foursquare

In articles on the American Foursquare, such as "American Squared" in your March/April 2006 issue, I often read that this home type arrived on the scene in the beginning of the 20th century. This puzzles me because we live in a Foursquare that was built in 1885 in Burke, Virginia. Our Foursquare also has a two-storey addition (not visible in photo) on the back that includes a staircase, a back hall, a maid's room upstairs, and a farm office downstairs, which is the current kitchen. While the house originally had a porch extending across the front, it was redesigned and replaced by Walter M. Macomber, the architect noted for restoration work in historic Williamsburg and Mount Vernon. Mr. Macomber's other redesigns for our Foursquare included enclosing the service porch to make it a sunroom and attaching a two-car garage.

Melanie S. Johnson
Burke, Virginia



Not every square house is a Foursquare, and yours definitely is not. The essence of a Foursquare is its informal four-room-over-four-room interior layout, usually with the entrance in a front corner room. Its infor-

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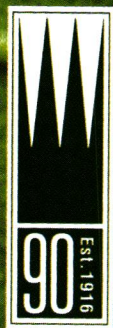
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mality is a product of its period, basically the early 20th century. Your house, with its rather formal center-hall plan and nice addition by a noted Virginia restoration architect, is an excellent country version of the early Colonial Revival style. —Eds.

Drawings of Distinction

I have a question regarding the drawings done by Robert Leanna in your Plots & Plans section. They are always beautiful drawings with wonderful details. Does Mr. Leanna use a computer-aided design program (CAD) to do his drawings, or are they hand-drawn and painted initially? Thanks so much, an avid reader and old-house restorer.

Mary Jo Clemens
via e-mail

Rob Leanna creates all of his illustrations completely by hand, using a straightedge, pencil, pen, and ink, and then finishing them with a watercolor wash. Because Rob completed his architectural training before CAD came into common use, he

can draw faster by hand than he can electronically. Rob also thinks that hand-drawn images offer a little more character and depth, but he adds, "CAD definitely has its place and is indispensable for its accuracy and efficiency." —Eds.



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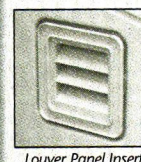
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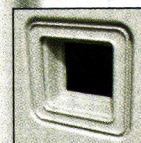
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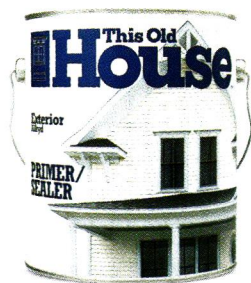
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May 20-21

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Bungalow Workshop and Show

The Colorado Arts & Crafts Society offers presentations on restoring, renovating, painting, or decorating bun-

Old-House Getaways That Rent by the Week

Historic houses that can be rented for vacations have always been around. The problem is finding them. Most websites featuring vacation homes for rent don't allow key word searches, such as *historic house*, and as of this writing, no website specializes in old-house vacation rentals (although we wouldn't be surprised to hear if such a resource is in the works).

For now, your best bet for finding short-term historic-house rentals is the old-fashioned way of contacting real estate agents in a resort town that has mostly older buildings. In Nantucket, "most of the construction stopped around 1850," says local real estate agent, Moncure Chatfield-Taylor. That virtually assures visitors of finding vacation rental properties that are historic. Searches on Google can also produce results, but as an alternative, we've tracked down a few historic houses in different parts of the country that rent to vacationers by the week.

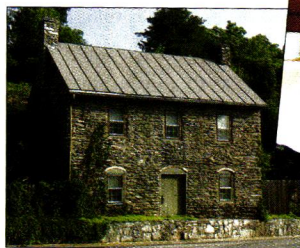
Lexington, Virginia.

Situated in the Shenandoah Valley with views of the Blue

The living room in the 1924 adobe house is filled with antiques from the Southwest.



With only one bedroom, this cozy 1780 cottage makes up for limited space with lots of charm.



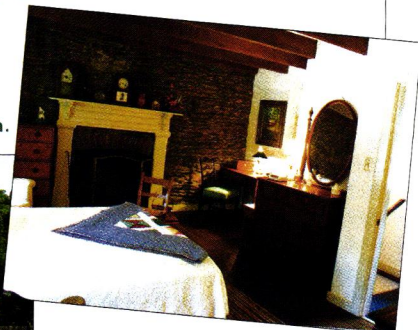
Ridge Mountains, this tiny stone house makes for a great romantic getaway in the summer or fall. Built in 1780, the one-bedroom cottage has a large living space and modernized kitchen on the main floor, with a bedroom and bath upstairs. Rates are \$300 per weekend or \$900 weekly for two people. For more information, call (540) 463-2521.

Nantucket,

Massachusetts. Built in 1760, this four-bedroom house in Nantucket Town has fireplaces galore, six in all. With wide floor boards and a winding stair that leads to the second floor, the house combines historic charm with modern amenities, including a large eat-in kitchen and



three full baths. Weekly rates are \$7,000 in July and August or \$3,500 the rest of the year. Call (508) 228-5828 for more information.



Ojai, California.

Surrounded by the Los Padres National Forest, this 560-acre ranch has three houses that may be rented separately or together: a 1908 Arts & Crafts bungalow, a 1920s bungalow, and a new old house built from antique designs. Ideal for family reunions, the three buildings combined have 10 bedrooms; the Arts & Crafts bungalow, with period furnishings, has four. Weekly rates range from \$950 to \$6,000 depending on the houses rented. For more information, call (866) 336-8468 or visit www.thedenthouse.com.

Santa Fe, New Mexico.

Furnished with Southwest collectibles and antiques, this spacious 1924 adobe house is a short stroll from downtown shops and art galleries. The house has three bedrooms, three baths, and two dens that convert to bedrooms if needed, along with a covered porch and hot tub in a private walled garden. Perfect for families, the house rents year-round, with weekly rates varying by season (spring \$2,500, summer \$2,700, fall \$2,500, and winter, \$2,300). For more information, call (866) 989-4448 or visit www.capitolcasa.com.

Calendar

galows and other Arts & Crafts-era houses. The show features period-appropriate interior furnishings for sale. See www.colorarts-crafts.org for details. Admission is \$10 for the general public and \$7 for members.

June 24

JAFFREY, NH

Historic Homes and Gardens Tour

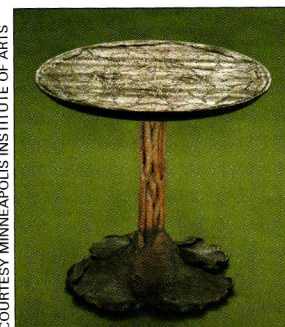
Visit seven historic houses, built between 1790 and 1905, along with four 19th-century public buildings. Tickets are \$20 in advance and \$25 at the door. A gourmet picnic lunch, reserved in advance, costs an additional \$12. Call (603) 532-7973 or visit www.jcvis.org for more information.

Think Globally, Design Locally

Exploring how global influences affected regional art and architecture is the theme of the eighth annual Arts & Crafts Conference, held June 22–25 in Minneapolis. The conference, which rotates each year to a different city, has a new affiliation, too: the University of Minnesota's Department of Art History instead of New York University. This year's conference coincides with the opening of a new wing at the Minneapolis Institute of Arts, home to one of the finest Arts & Crafts collections, from furniture to tea sets, and where many of the conference sessions and activities will be held.

Topics for discussion include the imprint that prominent figures, such as Ernest Batchelder, Frank Lloyd Wright, and John Bradstreet, left on the city and

surrounding areas. Those individuals, in turn, incorporated foreign influences, from Japan to Scotland, in their designs of the region's buildings and furniture. Conference speakers include Jennifer Komar Olivarez, the institute's associate curator;



John Bradstreet built this Arts & Crafts-style table from Cypress wood.

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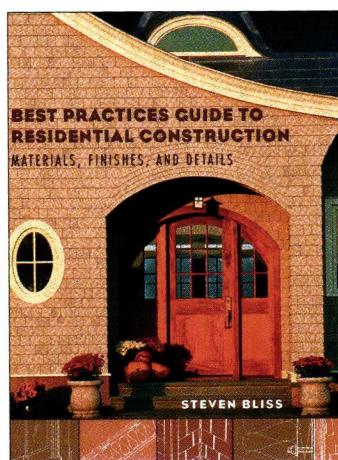
Julie Sloan, a stained glass consultant and adjunct professor of historic preservation at Columbia University; Richard Guy Wilson, professor of architectural history at the Uni-

versity of Virginia; and Lisa Koenigsberg, adjunct professor of arts at NYU and the event's organizer since the series first began in 1999. The conference fee is \$495. For more information, call (917) 815-3791 or visit www.artinitiatives.com.

Books in Brief

Like the columns fronting a McMansion, the hot market for new houses reaches ever skyward, lifting along with it the number of books on building that roll off the presses. While some of these “new” books are, in reality, yet another updated and repackaged edition of a familiar title, the best of them actually contribute fresh approaches and current information to this rapidly changing field. A good example of the latter is *Best Practices Guide to Residential Construction* by Steven Bliss. Though geared toward the construction of new, modern houses—even high-tech houses if you took every chapter to heart for a single building—the book covers much ground that is highly practical for working on existing houses with today's building materials and codes.

True to its title, *Best Practices* goes beyond merely trotting out more cost-effective ways to frame a wall or finish a bathroom for maximum profit. Though Bliss, the former longtime editorial director of *The Journal of Light Construction*, was inspired to write the book to help architects, designers, and tradespeople work with the waves of new building materials that have come on the scene over the past 20 years, it's really



about building better houses. A case in point is the excellent chapter on whole-house ventilation—a subject that was barely mentioned a decade ago, much less explained to the level of charts and diagrams he presents here. Thermal conservation and indoor air quality are everyone's concern, and there are good discussions, too, on energy-efficient window design and use, as well as instruction on how to insulate roofs to reduce the chances of that scourge of the snowbelt: ice dams.

Lest you think contemporary construction is all about stock materials and lowest-common-denominator installations, look deeper. There's advice on bending drywall around curves (not a technique we commonly associate with sheets of gypsum) or radiant heating under wood floors (a tricky match, but one that is often considered for old houses). You may not ever covet a Jacuzzi bathtub in your house, but if you should change your mind, here is a pages-long explanation of how to build for one. Readable, practical, and most of all, highly applicable, *Best Practices Guide to Residential Construction* will make a state-of-the-art addition to any construction library for many years to come. 🏠

—Gordon Bock

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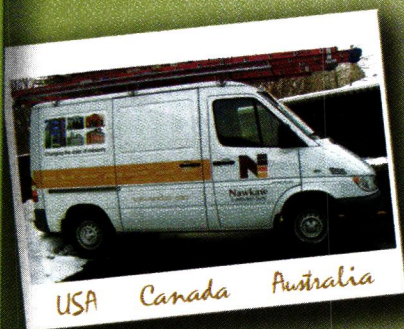


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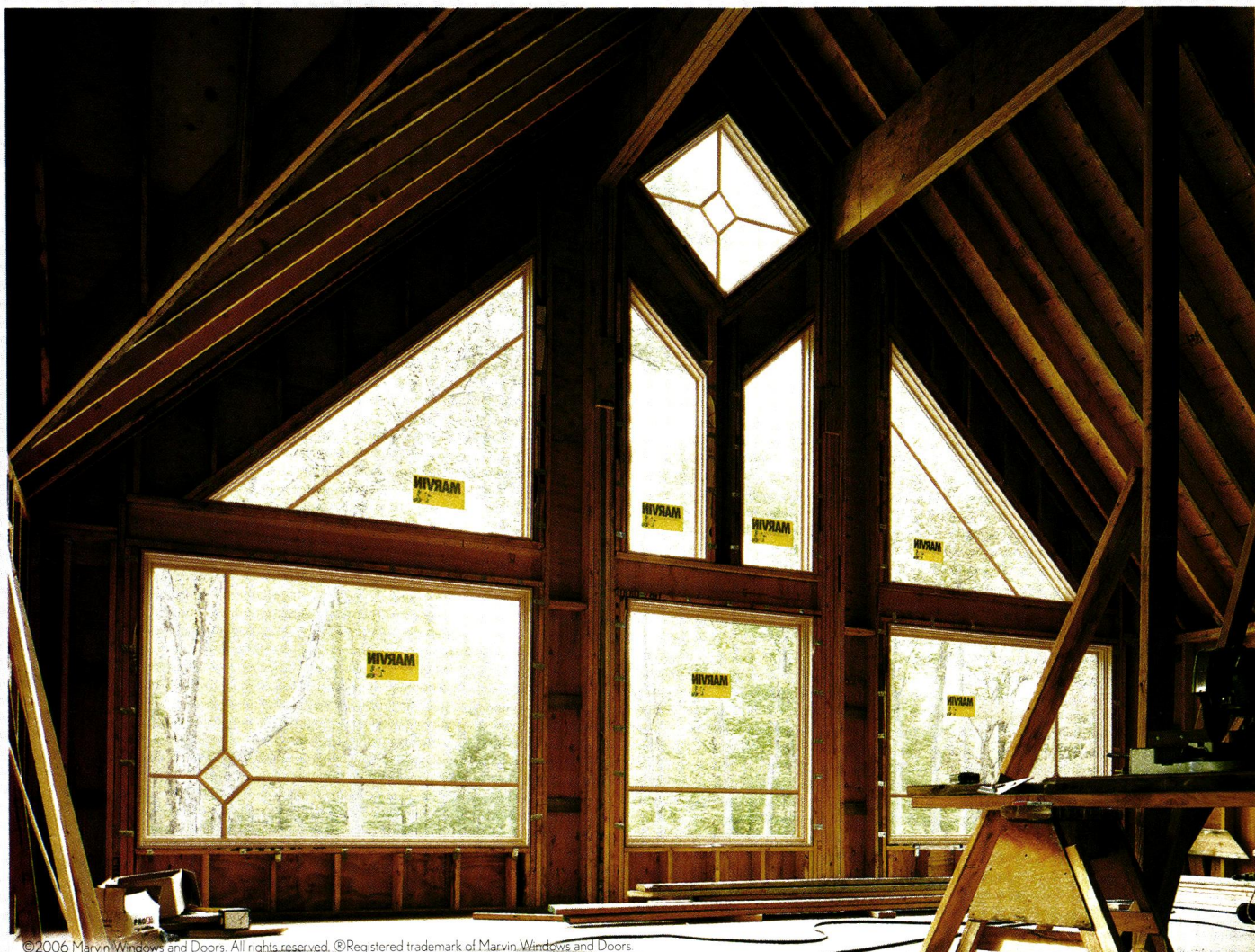


Historical Building Restoration before and after Nawkaw Color Treatment

During Mortar Color Correction



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Classical Confusion

We both love this house in our 1890s neighborhood. My husband calls it Colonial Revival while I argue it's in the Classical style. Who's right?

Alice and Mike Worthington
Evanston, Illinois

Parsing the stylistic provenance of old houses, especially from the past 150 years, is part of the fun and frustration of historic preservation, and while few houses fit neatly into one architectural basket, there's certainly a eureka moment when they do. Judging by the photo, we'd call your house a textbook example of the Neoclassical style of the late-19th century or what some scholars prefer to call the Neoclassical Revival, a vogue that flourished in the wake of the World's Columbian Exhibition of 1893 in Chicago. The case for this argument rests on the imposing, full-height front porch supported by massive, classical columns; the full-width, one-storey porch below it



Neoclassical houses draw heavily from the classical architectural vocabulary in their column and cornice details, but are generally considered apart from the Colonial Revival style.

(a common treatment); and the symmetrical, hipped-roof form of the main house block. The wealth of classical details—modillion blocks in the cornice, a three-part window in the central dormer, quoin blocks on the corners, and lots more Ionic columns on the porch—adds to the evidence. Returning to your original ques-

tion, though, does lead to some semantic hairsplitting. While most historians would call this building classical, they wouldn't stop there in categorizing it, and while many of its classical features appear on Colonial Revival houses, these buildings are generally regarded as a separate, though concurrent, style.

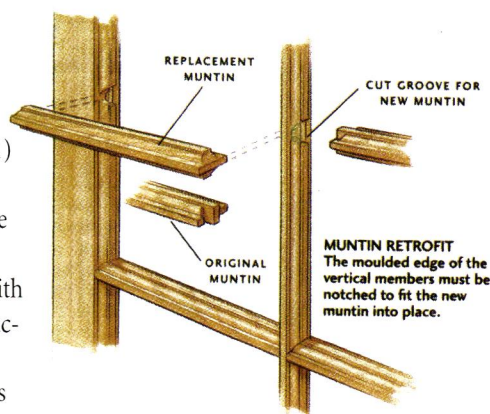
Munched-On Muntins

Unfortunately, a squirrel got into our 1930s Tudor-style house and literally ate through a number of muntins on the 6/6 windows—in some cases down to the glass. I'd hate to replace all of my windows, but we can't find anyone to restore the muntins. Do you have any advice?

Lisa and Jonathan O'Donald
Arlington, Virginia

We've heard of the critter situation you describe, but similar damage also occurs when someone leaves a sash lock in the closed position and then raises the lower sash. What to do about it, short of replacing the entire sash, depends upon the severity of the damage and the skills and

resources you have at hand. Basically, there are two approaches to consider: 1) repairing limited damage with epoxy wood fillers—that is, first sculpting the filler as best as possible to the muntin profile, then completing the shaping with planes, files, and sandpaper, or 2) replacing the entire muntin with new wood muntin stock made on a table saw. This latter technique takes some woodworking skills to make new muntin stock (or salvage it from other sash), but the real challenge is installing the new muntin. Fortunately, it's possible to take advantage of the ingenious mortise-and-tenon system that holds traditional sash together. First, remove the broken muntin. Next, take a chisel and fine-



Sash muntins damaged beyond repair can be replaced with new stock that is worked into the grid.

toothed saw and trim away a small, triangular notch on the interior moulding. Then cut the new muntin to size, work it into position, and secure it in place by filling the notch with epoxy filler.

More on Metal Shingles

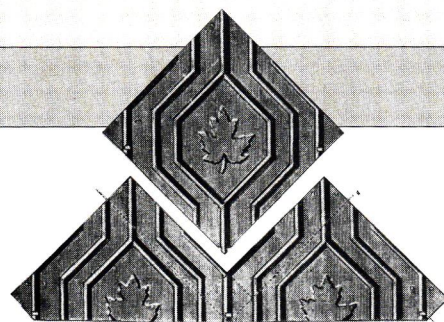
I have recovered a quantity of very old metal shingles with a maple leaf design but can't find anything about their origin except a brief reference in a past *OHJ*. Can you tell me more?

Ross Praskey
Toronto, Ontario

Although metal shingles were used prior to the Civil War, they really took off after 1875 with developments in building technology, mass production, and efficient railroad shipping. Early shingles came in a variety of sizes until standardization took hold in the 1880s, but even then there appears to have been a fair diversity of types among the manufacturers competing in this new field, many of whom based their business upon proprietary designs for interlocking

seams along the shingle sides. Most shingles were embossed with a raised pattern of some sort that added a measure of rigidity and apparent thickness to the metal. Though decorative appearance seems to have been a low priority, in her seminal paper, "Decorative Metal Roofing in the United States," architectural historian Mary B. Dierickx notes that "they were not immune to fashion."

Vaguely architectural raised patterns, such as Gothic and Eastlake, were recognized pretty much across the industry by the 1910s and were sometimes more popular in one locale than another. In fact, it appears that manufacturers may have taken this idea to the next step by designing shingles specifically aimed at a particular market. A case in point is the Canadian maple leaf pattern of West,



Though the West, Peachey and Montross shingle from 1884 is a diamond (also called Gothic) shape, its Canadian maple leaf is almost identical to the large Praskey shingle.

Peachey and Montross of Ontario. Advertised in 1884 in the trade journal *Carpentry and Building*, this product helps shed light on the likely context of your shingles, if not their very source.

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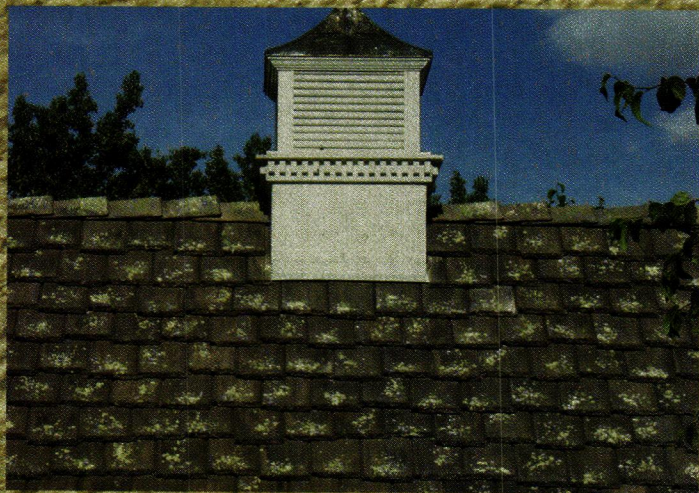
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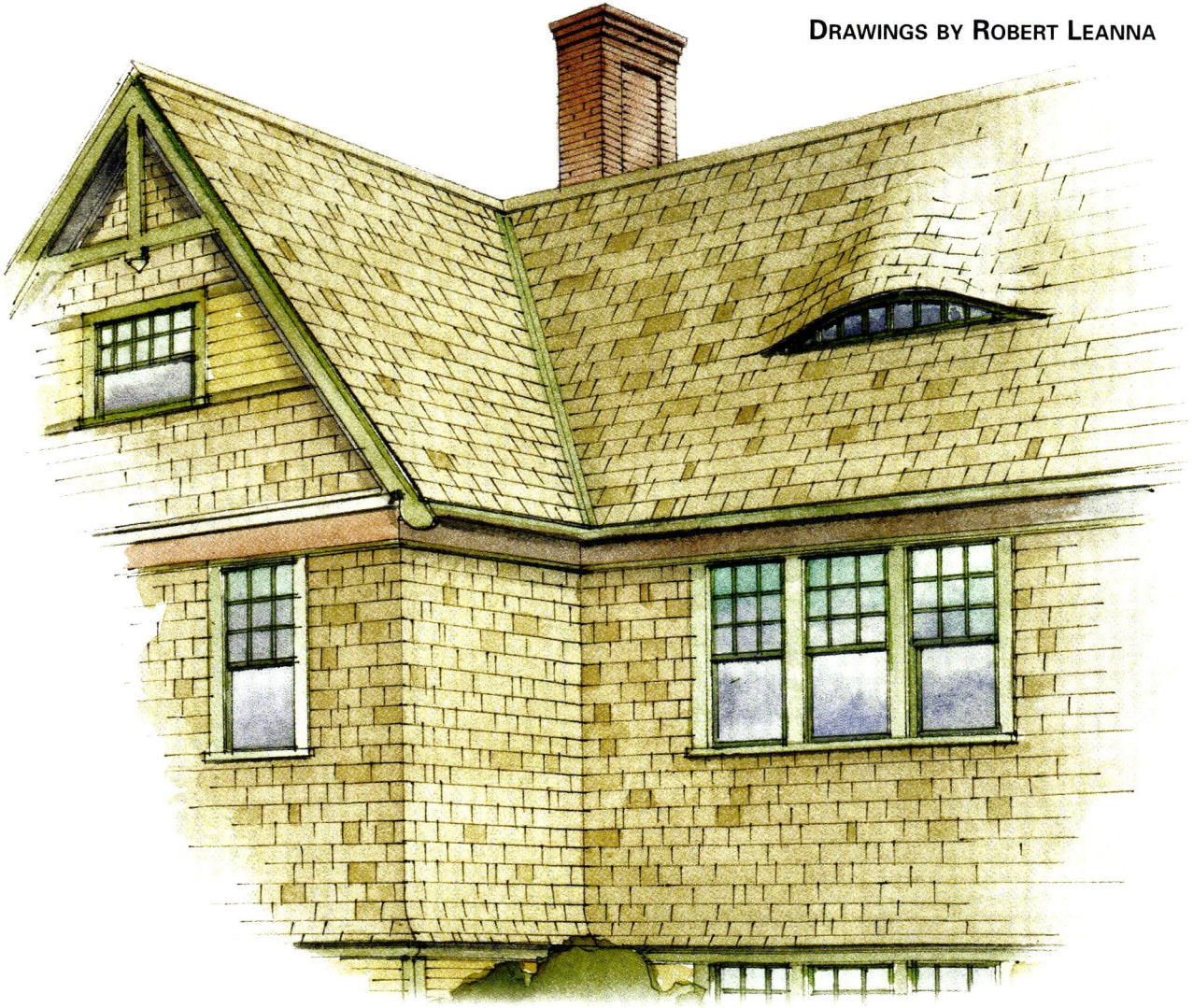
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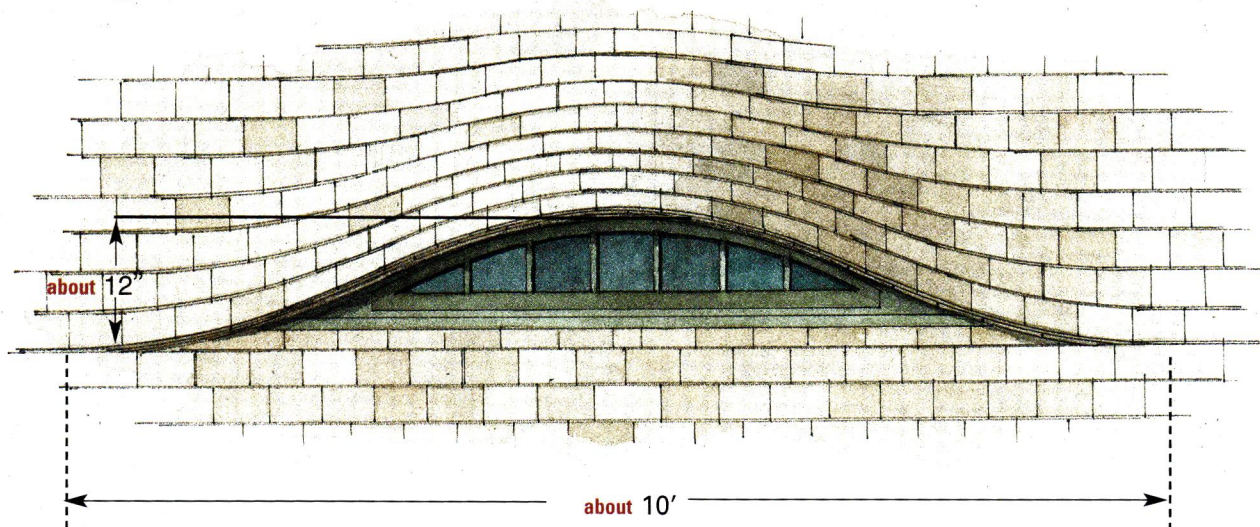
Eyebrow Dormer

DRAWINGS BY ROBERT LEANNA

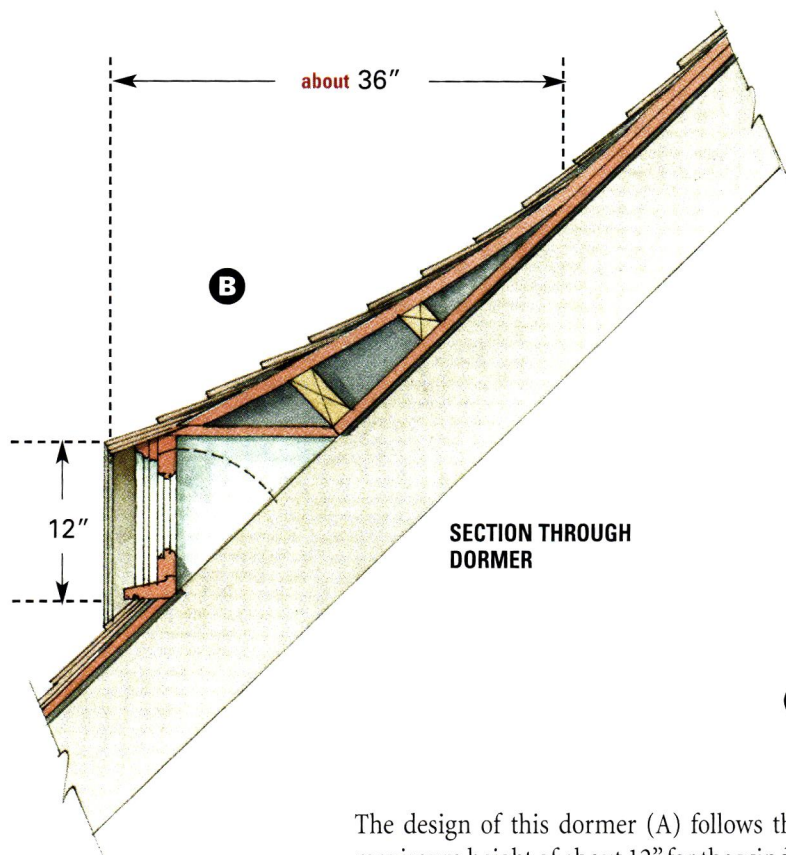


History does not record when the first eyebrow dormers peeked out of American houses, but it does show them opening up on roofs in increasing numbers through the last two decades of the 19th century, particularly on houses in the Shingle or Queen Anne styles. Built low and without sides, these dormers are closer to ruptures in the roofing, which continues right over the window in wavy lines. The common function of an eyebrow dormer is to admit light and air to an unfinished attic, so visually it is usually a subtle, secondary feature rarely appearing more than once in a house. The details shown here are from the 1890s, and though one architect of the time found eyebrow dormers “very ugly as normally constructed,” he suggested that “if they avoid too much height at the middle and the reverse curve is carried out to die into the roof without a hump or break, they can be made to look very well.”

A ELEVATION ON ROOF

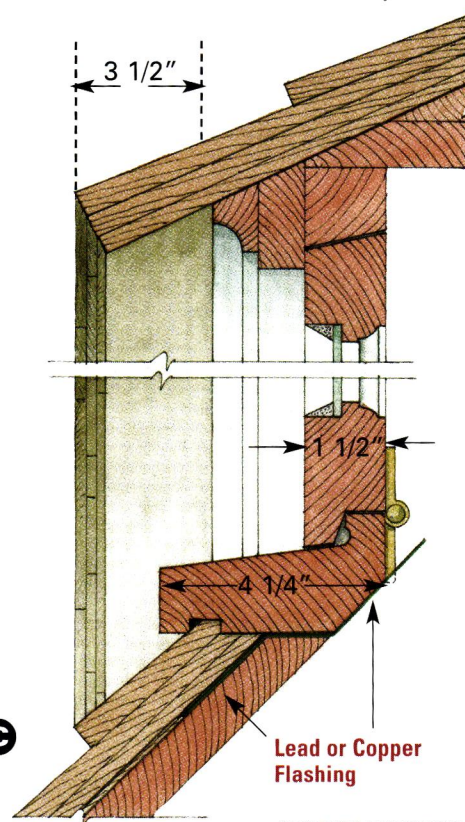


B



SECTION THROUGH
DORMER

C



SECTION THROUGH
WINDOW

The design of this dormer (A) follows this advice, showing a maximum height of about 12" for the window, which runs about 10' in width before it dies out into the roof at either side. Actual construction today is subject to modern codes and materials, but in the 1890s the dormer framing was added over the rafters to gain an opening for the window (B), with sheathing curved to carry the roofing in continuous courses. The actual window typically opens inward (C) and was carefully flashed from the backside of the sill down, over the roofing course just below it, for the full width of the window. 🏠



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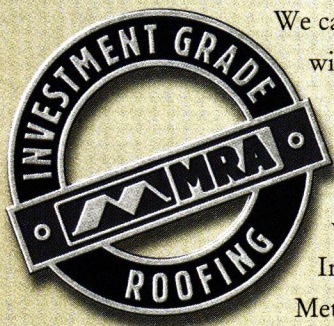
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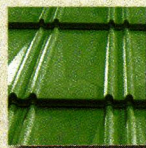


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Get up to Speed on Steam

A report from the field describes a promising paint removal method.

For more than two centuries, we've harnessed steam for tasks as diverse as powering ships, heating buildings, and making electricity, so why didn't we think of it for stripping paint? After experimenting with different methods, we found that steam provides a relatively safe and convenient way to remove heavy paint buildup from old houses.

A Safer, More Efficient Alternative

Because the steam softens the paint film, you can scrape it away more easily for house restoration and historic preservation projects. Effective for removing paint from wood exteriors, interior walls, and window work, steam offers advantages over mechanical scraping and shaving, chemical stripping, and dry-heat methods in these areas:

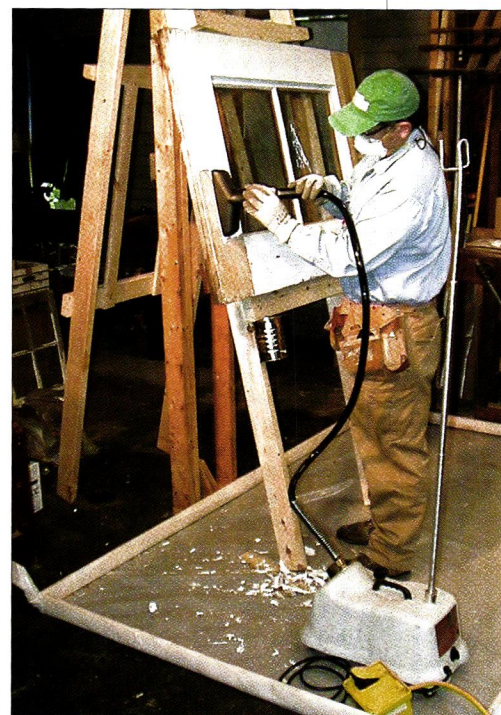
- Helps control lead health issues and eliminate the lead fume risk.
- Reduces the risk of fire, compared to dry-heat methods, by keeping the paint surface below 212 degrees Fahrenheit.
- Avoids fumes from chemicals and heat decomposition of binders in old paint that are common with chemical and dry-heat methods.
- Uses a portable steamer that can be transported easily to work sites, even up on scaffolding.
- Requires moderately priced equipment (\$100 to \$300), with lower operating and supply costs than chemical paint removal.
- Lowers residue disposal costs compared to chemical paint removal.

I first learned about steam paint removal in the 1970s, when a preservation contractor experimented with steam to remove heavy paint from the side of a house in New Hampshire. According to the story, the steam removed paint all right, but the steam-generating equipment was, perhaps, too dangerous, so the contractor dropped the idea. Fast-forward to the 1990s, when there were reports of British workers steam-blasting graffiti off of stone in England and someone from Australia using a wallpaper steamer on paint. I just kept scraping away with my noisy hot-air gun and gooey chemicals.

Then in the late 1990s, my colleague Marc Bagala developed the steam chamber method of removing all of the paint and putty from a window sash by sliding it into a stainless-steel, steam-filled enclosure from an industrial-grade steam generator. I took the students in one of my window workshops to see this marvel, and it really works.

Later, one of my students, Dave Bowers, a window restoration specialist in New Hampshire, built a steam box powered by a portable steamer. Dave told me it worked great just holding the steam head on the sash. So, after encountering decades of examples of steam at work on paint, it finally dawned on me that the right steamer would work on any surface with heavy paint buildup. Now I use a steamer routinely and have trained a half-dozen crews around the country in its use.

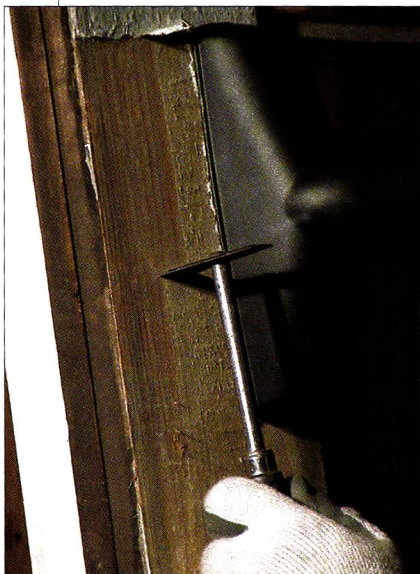
Here was the setup on a recent project. To remove paint from a barn loft door, I set it on an easel in the workshop, and I plugged the steam generator into a 120v electrical outlet on a 15 amp or greater circuit. Next, I ran the



Though paint removal with a portable steamer works on horizontal surfaces, it is more effective on vertical surfaces that allow condensate to run off, such as this easel mount for a barn door project.

After steaming for a few minutes, paint film about as thick as a dime stays soft for 10 to 15 seconds—plenty of time to scrape it off while protecting hands with thermal gloves.





Depending upon the project, steam paint removal may leave behind a thin residue that scrapes off readily while still warm.

black hose from the generator to the steam head, which I held flat against the paint film. We always follow lead safety work practices, so I was outfitted with a hat, respirator, and floor containment unit made of 6-mil plastic to catch and control lead paint debris. My gloves were particularly suited to working with steam: thick fabric for thermal protection and a waterproof coating in the palm and fingers. Other standard safety practices include wearing long sleeves, pants, and goggles, and powering the steam generator through a yellow Ground Fault Circuit Interrupter as a safeguard against electric shock.

After 30 seconds to a few minutes of steaming, the paint film was soft enough to remove with a stiff, slightly dull, putty knife. During removal, we shifted the steam head to the next section. The steamer left a slight paint film residue that when soft was easy to remove with a sharp pull-type paint scraper. The result was a smooth, clean surface ready to paint.

How It Works

Steaming makes paint removal easier in two ways. First, it softens the paint film by heating it throughout to between 190 and 200 degrees. As the water vapor condenses on the cooler surface of the paint film, latent heat in the water vapor penetrates the paint film by conduction. At first, the thin film of water forming on the paint surface helps conduct heat. As the film of water on the surface thickens, it impedes the transfer of heat. The paint warms up more quickly on vertical surfaces because the water dribbles away, allowing more vapor to condense closer to the paint surface.

Furthermore, steaming loosens the paint from the wood by introducing water between the paint film and the wood surface. This interaction occurs when there are breaks in the paint film, such as alligatoring, cracks, and areas of missing paint. Moisture migration occurs by simple capillary action, not by the pressure supplied by the steam generator. Sometimes, I notice the steam traveling between layers of paint because water percolates up out of the cracks in the paint film outside the steam head.

Spraying steam with the hose of a wallpaper steamer has little effect on the paint because the rig does not transfer enough heat to the paint film. The steam is too busy condensing within the air and loses its latent heat before reaching the paint surface, and the water vapor must reach the surface of the paint film to soften and loosen it. By using a steam head to exclude air as the steam approached the surface, we were able to transfer heat more effectively. Currently, we are making our own steam heads to match the size and shape of the house parts on which we work.

After testing several kinds of portable steamers, we are now using professional-grade steamers made for the clothing and fabric industry. Wallpaper steamers are a possibility when they operate at 1500 watts or more. They generate atmospheric pressure steam, not live steam or steam under pressure, which is entirely too dangerous and expensive for this use. The plastic, consumer-grade steamers that you see on the TV infomercials don't generate enough steam volume and may not hold up to the task. (However, from my perspective, there is no such thing as a bad product, and these consumer-grade steamers might be good for very limited, delicate, square-inch-by-square-inch paint removal.) The so-called high-temperature, household steamers that make a blast of steam only raise the paint temperature up to 165 degrees, which is not hot enough. Ordinary steam irons work on your shirts, but definitely not on paint. Although we continue to experiment with different methods, steam is another implement worth adding to your old-house tool kit. 🛠️

For video clips and more information about the methods and equipment used to steam paint, visit www.HistoricHomeWorks.com.

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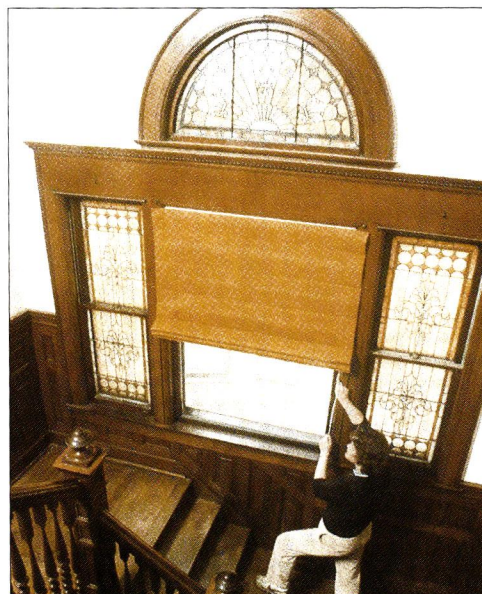


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Draft Dodger

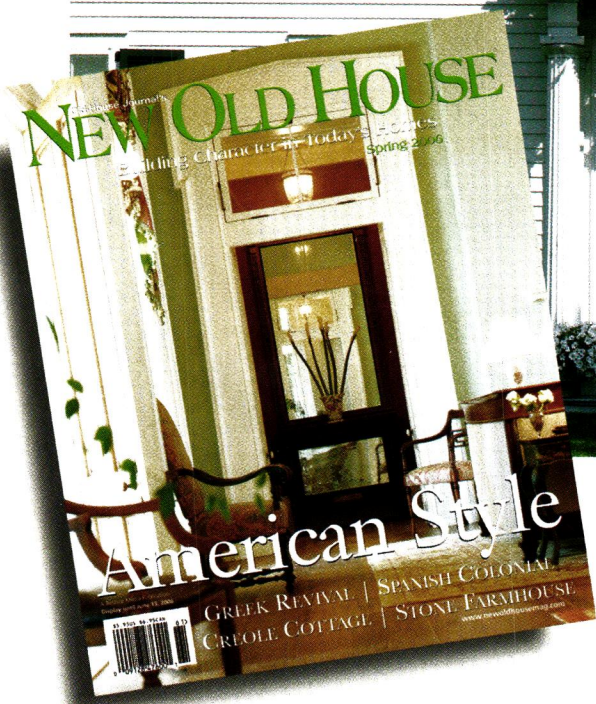
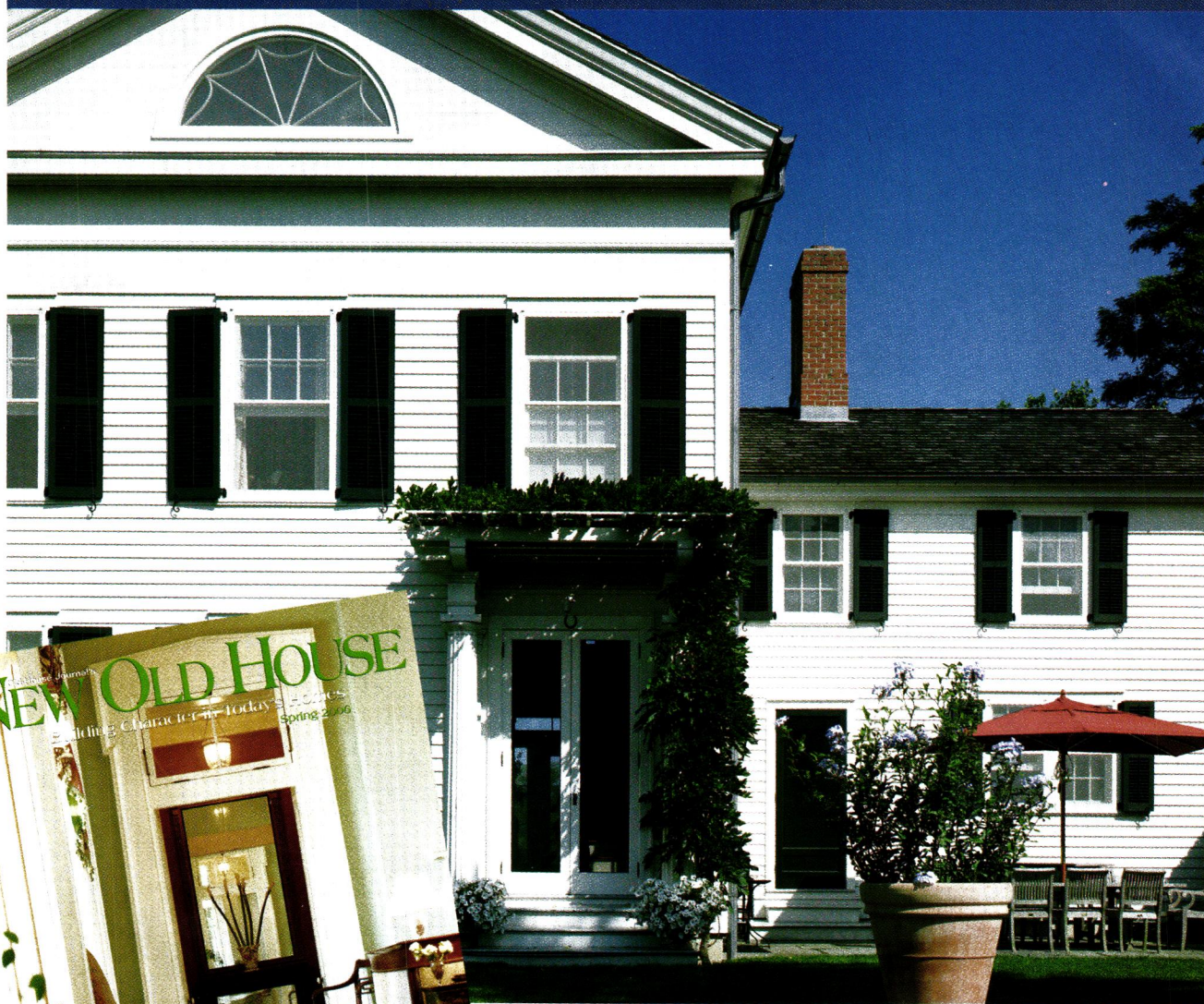
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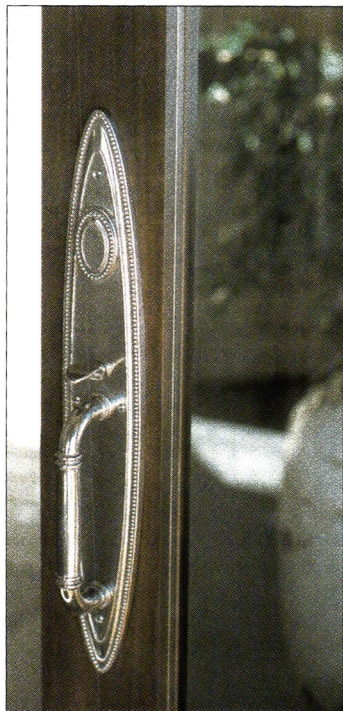
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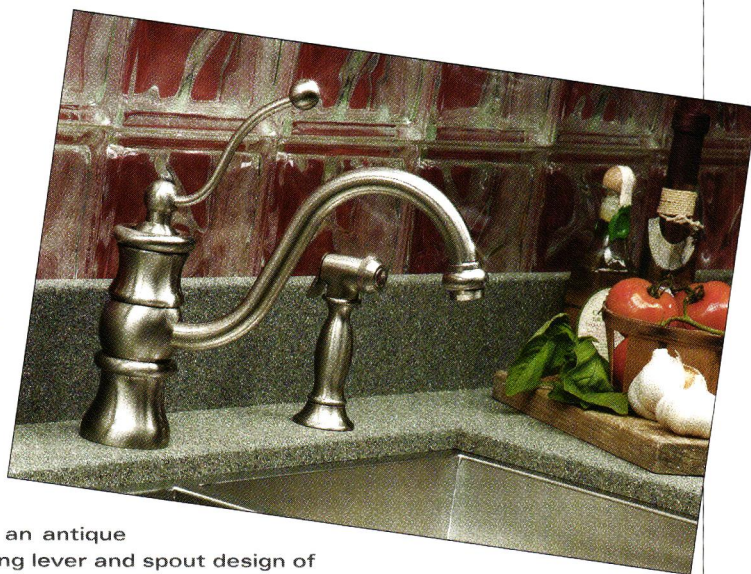
Old-Time Design

It can be hard to find a single-handle faucet suitable for houses that were built before 1950. Here's a design from Graff that gracefully blends old-time styling with top-of-the-line technology. Reminiscent of an antique hand pump, the swooping lever and spout design of the Vintage faucet is appropriate for a turn-of-the-century farmhouse kitchen. Shown here in a brushed-nickel finish, the faucet and its accompanying vegetable sprayer come in five other finishes as well. Retail price is \$534, and you can find a local retailer through Graff's website, www.graff-faucets.com. Circle 17 on the resource card.



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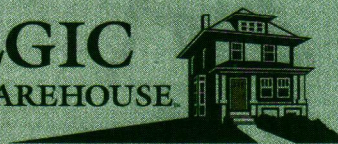
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Old-House Love Is Blind

BY GRETCHEN ROBERTS

When my future husband, Derek, gave me a ring, we'd only been dating for four months. Less than a year later we married, reveling in the dizziness of falling in love and committing to a relationship we knew would survive the long haul. Buying our first home was a repeat of that whirlwind romance. On New Year's weekend we began looking at houses; we closed on a place before the end of January.

After five years of rentals—never unpacking all the candles or hanging up pictures—my husband and I were finally ready to take on the role of homeowners. We were moving to Knoxville, Tennessee, for Derek's first job after graduate school.

At first, I was convinced that a one-storey ranch was the house for us: simple and functional. But after walking through several houses that had even less personality than their repetitive subdivisions, we realized we wanted something more, well, distinctive.

We found it in a circa 1900 bungalow. The first thing about the house that made my heart flutter was the thick archway between the living and dining rooms. Gazing at its lovely curves was like looking into my husband's deep blue eyes for the first time. I knew instantly that this would be our house, in the same way that I had known I would marry Derek.

The house had gone through "various stages of ickiness," as a neighbor described it, before being purchased by an investor. With an eye for profit and a quick sale, he had put in just enough work to make the house appear in much better shape than it really was—just as I had wriggled into cute, uncomfortable clothes and applied lipstick for my early dates with Derek, only to revert to Chapstick and sweats once our



BARBARA QUINN

relationship grew comfortable.

Still, behind the sloppily laid stair carpeting and hastily hung drywall, the house's true self could be seen. The living room fireplace, which had been blocked up for years, had a black marble hearth that you would never find in today's houses. A built-in dining room china cabinet was tailor-made to hold my wineglasses and vases.

This house made our hearts pump, our palms perspire, and our stomachs quiver with butterflies. The house wasn't practical as it was too big for our family of three and contained spaces so odd we couldn't imagine what to do with them. Several insurance companies nearly hung up on me when I called for a policy estimate. "It's just too old," one agent said. (Funny, no one objected to our marriage on the grounds that Derek and I would deteriorate over time.)

Still, we were undeterred. One word, *character*, kept recurring in my head. Sure, the house had some blemishes, but more importantly, it had character, which is the one quality you appreciate over time.

Derek and I drew a breath, took the plunge, signed some papers, and had a lovely honeymoon, getting to know each and every crevice of our new home.

Then the trivialities of everyday existence set in, just as they had after my marriage, when I discovered that my otherwise wonderful husband had lost his cooking skills along with his ability to put clothes away. In our "new" home, the water heater suddenly died, and a plumber delivered the bad news that the roots from the venerable trees on our property had invaded our ancient sewer line.

Derek and I tried to hide our disappointment from each other. We still loved the house and were committed to it, but we felt deceived after discovering its hidden deficiencies, even as we melted under its charms. Just like our marriage, we're committed to staying here until death do us part because this house, our home, is that special one for us.

So what if the water runs all over the tilted counter when I wash dishes, door-knobs tend to fall off of their stripped spindles, and cheap linoleum covers what I suspect to be a hardwood floor in the kitchen? Even with all its quirks, we still have the most beautiful house that we've ever seen, from the wainscoting in the living and dining rooms to the many-paneled windows that throw a patchwork of daylight across the walls. I admit that when I'm driving down the street, I sometimes sneak looks at other houses, but I'd never take them seriously. I only have eyes for our place.

Gretchen Roberts writes about food, homes, and gardens from Knoxville, Tennessee. 🏠



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Garden Ornaments by Design

The decoration of cast-iron fountains and benches was all in the details.

BY CATHERINE SISKOS

Inspired by Greek vases, tazza fountains were a favorite of Andrew Jackson Downing, who taught 19th-century Americans how to landscape.

In so far as history can be defined by a metal, the Victorian era was the cast-iron age because here was a material that allowed Victorians to indulge their two greatest passions: gardens and elaborate, even extravagant, ornamentation. Affordable, durable, and malleable, cast iron could be shaped into intricate patterns and designs that withstood the rigors of the outdoors. For much of the 19th century, cast iron upstaged wrought iron and stone as the material of choice for garden ornaments, a category that included everything from the simplest urn to the grandest pavilion. But where cast iron could really shine, metaphorically speaking, was with fountains and lawn furniture, the ornaments that decorated the gardens of upper and middle classes alike.

If fountains (often surrounded by a profusion of flowers) were the showy centerpieces of Victorian gardens, then benches were the cornerstones, strategically placed so that they provided a comfortable spot from which garden gazers could enjoy the view. An ample canvas for decorative artwork came in the form of fountain pedestals and basins, bench legs and seats. Although the designs often became more elaborate as the century advanced, they had common motifs drawn from three spheres: mythology, nature, and Gothic or Renaissance architecture—sometimes all three muddled into one ornament, and not always to great effect. Recreating those gardens for an old house today can be as simple as incorporating fountains and benches with one or more of these motifs.

Prominent Tastemakers

Cast iron wasn't a 19th-century invention, but it might as well have been in the United States. Powerful furnaces developed in England in the mid-18th century could heat large quantities of iron until molten, whereupon it was poured into molds and fashioned into different designs. While the furnaces made cast iron possible, the Industrial Revolution with its mass production methods made it affordable. In the United States, capitalizing on this technology had to wait until the 1840s, when rich deposits of anthracite and bituminous coal, fuel for the furnaces, were discovered in Pennsylvania along with iron ore in Michigan.

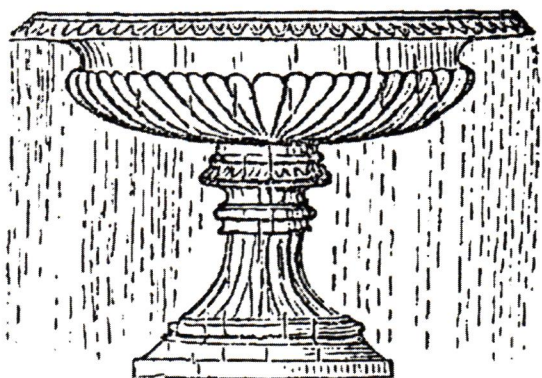
Meanwhile, Americans were enjoying greater wealth and leisure than ever before, granting them both the means and the time to devote to their gardens, which had become a kind of national obsession thanks to two separate influences, one of which would be a most unlikely source of inspiration today, the American cemetery.

In the 1800s, cemeteries were the first public parks, explains Barbara Israel, a garden antiques dealer and

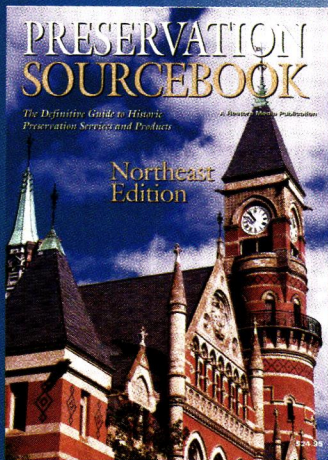


PAUL ROCHELEAU

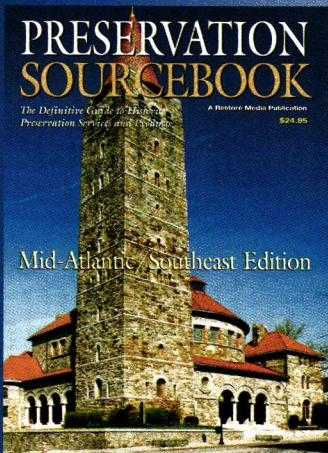
While fountains occupied center stage, benches stayed on the sidelines wherever there was a view. The closer benches were to the house, the more formal they appeared.



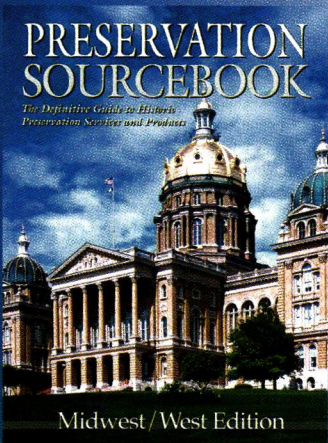
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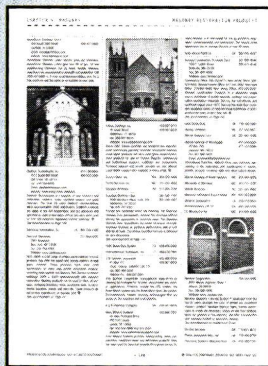
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author of *Antique Garden Ornament, Two Centuries of American Taste*. "The cemeteries were landscaped and absolutely beautiful, with so much style and topography." They also had garden ornaments, particularly ornate cast-iron benches. "The American public went to these cemeteries and decided they wanted those benches at home," says Israel.

Andrew Jackson Downing, the man who taught Americans how to landscape, was another source of inspiration. To describe Downing as the Martha Stewart of his day doesn't really do him justice because he was also Frank Lloyd Wright and Jack Eden all rolled into one. Single handedly and through prolific writings of books and a periodical he edited called *The Horticulturalist*, Downing raised the consciousness of Americans so that they began to see how architecture and gardens were related.

"One of the most striking defects is the want of union between the house and the grounds," wrote Downing in his 1841 book, *A Treatise on the Theory and Practice of Landscape Gardening*. He believed that it was an abomination for architecture to end abruptly at the back door, just where the lawn and flowerbeds began. Instead, Downing advocated incorporating architectural elements in the form of garden ornaments with the outdoors. The further away you got from the house, the fewer elements were needed, but the transition from house to garden had to be gradual, starting with a terrace that led into a garden. After the terrace came the grounds, throughout which ornaments—a statue here, a fountain there—were placed.



SHARYN PEAVEY

Nature, especially flowers, inspired many designs, including this Lily of the Valley settee. As with many cast-iron garden ornaments, this design originated in Europe.

The scrolling crests and oval medallions of Gothic and Renaissance architecture featured prominently in curtain benches, so named because they resembled lace curtains.

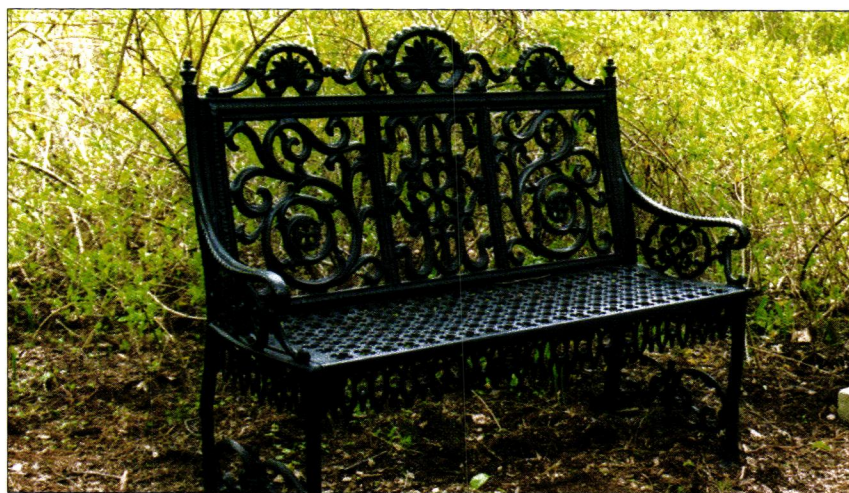
Gods, Lace, and Leaves

From this bit of encouragement 19th-century Americans unleashed their creative impulses on garden ornaments, and ironworks giants, such as J.L. Mott and Janes, Kirtland & Co., were happy to oblige with a steady stream of pirated designs. American manufacturers stole shamelessly not only from each other but also from the British who pirated from the Scots who in turn copied from the French and the Germans.

Those designs had strong classical influences, particularly for fountains, which had basins with fluted edges and Doric columns for pedestals. Graceful figures from mythology, including Greek and Roman gods and goddesses, such as Mercury and Hera, stood

poised at the top. Cherubs and nymphs were also popular, and if the fountain had more than one tier, the middle pedestal supporting the top tier often had figures around it. Downing particularly approved of tazza fountains, large Grecian vases that overflowed with water.

Classical motifs



SYLVIA FALCON

Outside the Old House

didn't lend themselves as well to bench designs, where nature themes reined supreme, often as a floral or leaf pattern. At the Crystal Palace Exhibition in London in 1851, British manufacturer Coalbrookdale unveiled a cast-iron settee with nasturtium leaves, stems, and flowers intertwined to form the backrest, arms, and legs; only the seat was made from wood slats. (Coalbrookdale still makes this bench today.) Many settees came in a cast-iron honeycomb or latticework seat. Grapevines, ferns, and lilies of the valley also graced the arms and backrests of benches and chairs, often in exquisite detail, with tiny buds or grapes and slight ridges on the leaves. Nature motifs even migrated to fountains, where swans and birds of paradise flocked alongside classical figures.

As the century wore on, Renaissance and Gothic motifs took hold. Curtain benches, made popular by cemeteries, consisted of a triple-segmented backrest festooned with scrolls, medallions, and rosettes that crested in one or more peaks at the top. The overall effect was of an exquisite lace curtain. By the 1870s and '80s, when

A Greek goddess, with swans in the tier below, graces the top of the Forsythe Park fountain in Savannah, Georgia.



COURTESY OF ROBINSON IRON



COURTESY OF ROBINSON IRON

demand for cast-iron ornaments was at its peak, scrolls and rosettes had even turned up on fountains, which were sometimes a hybrid of design elements from all three spheres of influence. Because ironworks companies sold their designs from pattern books, consumers could mix and match, choosing, in the case of a fountain, one design for the base, another for the pedestal, and a third for the basin. It was as if the Victorians couldn't bear to part from any single theme, and instead kept adding on more design elements until no square inch of furniture or fountain was left unadorned.

By the late-19th century, the Victorians were gilding the lily—literally in the case of floral motifs. With their penchant for dark colors, the Victorians had always painted cast-iron ornaments black, forest green, or chocolate, but then bronzing became all the rage. “They would highlight certain ornaments within the design using a gold or green color over the finish coat,” says Scott Howell, vice president of Robinson Iron, which manufactures reproductions of cast-iron fountains and settees.

Nothing it seemed tempered the Victorian passion for the ornate, but passions have a way of burning out, as this one did. Fickle consumers, tired of fanciful, busy designs, gravitated toward the simpler lines of the Arts & Crafts movement beginning in the 1890s. Many cast-iron pieces were melted

By the 1870s, fountains, including this one in Salt Lake City, Utah, drew from many influences: classical motifs, such as the three graces around the middle tier; Gothic motifs, such as the scrollwork on the basin; and nature motifs, such as the acanthus leaves along the pedestal.

down for munitions, first for the Spanish American War and later for World War I. Yet, stroll through towns from Salt Lake City to Savannah, and you'll glimpse a fluted rim, a graceful nymph, an elegant swan from the fountains claiming center stage in a public square or park, the legacy of cast iron's golden age. 🏠

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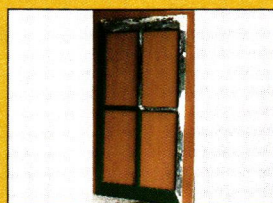
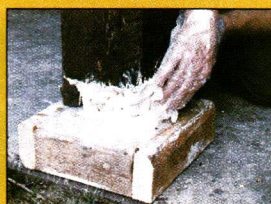
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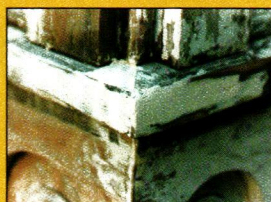
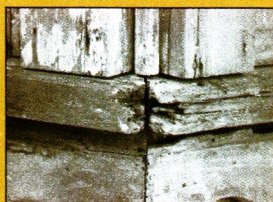
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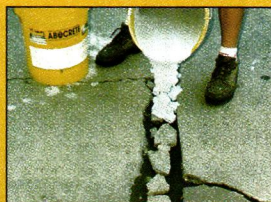
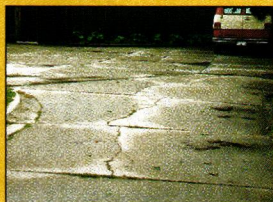
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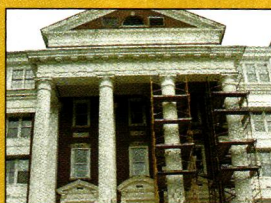
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Stepped slate sizes are the key to a traditional roofing technique.

Graduate

Outside of exceptional homes and historic restoration projects, traditional roof installations are rare in today's construction world. So when I heard that one of Rochester, New York's fine old residences was to receive a new graduated slate roof, I realized I had an uncommon opportunity to observe the creation of this beautiful effect. Fortunately, I knew the roofing contractors and the homeowner too, allowing me to follow the intricacies of this unusual technique as the project progressed and to learn more about the prerequisites for any first-class slate installation.

What Is Graduated Slate?

There are three basic types of slate roofs. A standard slate roof consists of smooth-faced slates, usually about $\frac{3}{16}$ " thick and of equal widths, that are laid with the same exposure on each course. The butts can be clipped to create hexagonal, fishscale, or other patterns, and individual slates of a contrasting color, such as red or green, may even be added to highlight the design as seen in some Victorian-era roofs. In contrast, a textural slate roof uses rough-faced slates, uneven thicknesses and widths in random order, and uneven butts

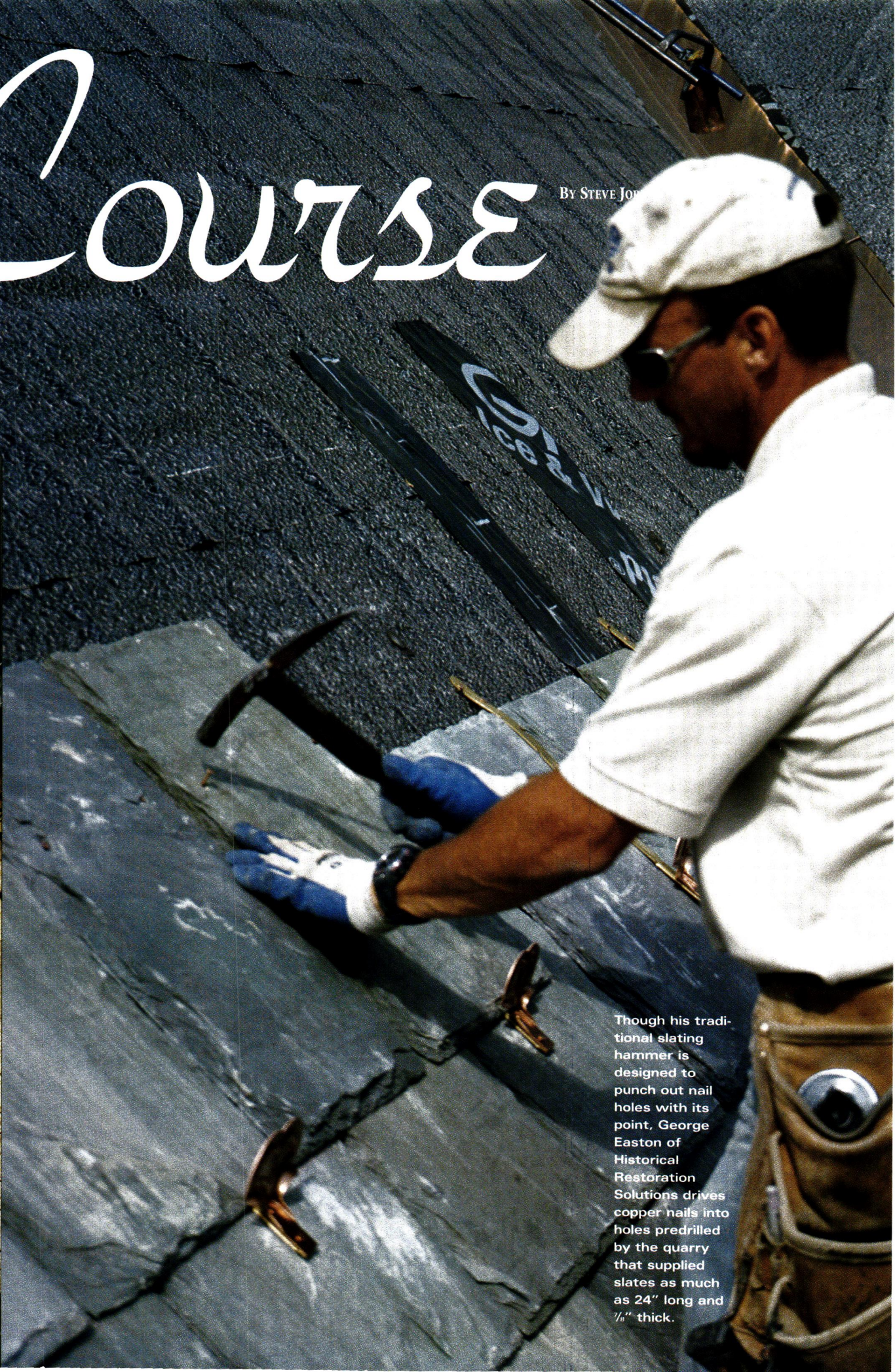
With large, thick slates at the eaves growing successively smaller and thinner up to the ridge, the Van Sweringen Mansion in Shaker Heights, Ohio, demonstrates how a roof appears deeper with graduated slates.

PAUL ROCHELEAU

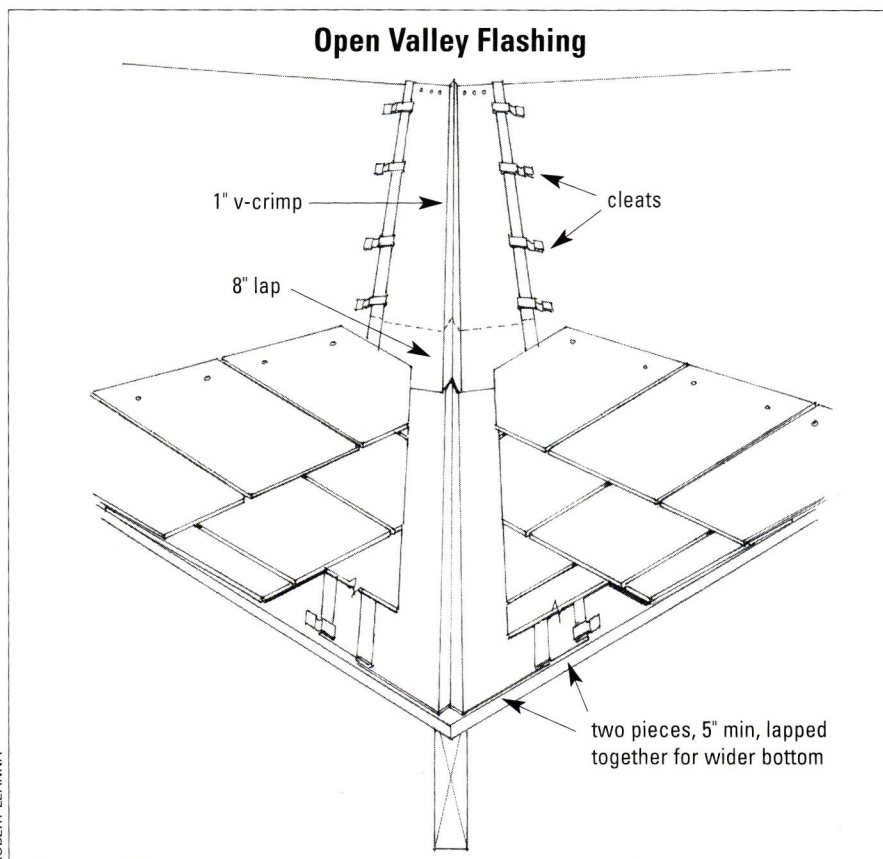


Course

By STEVE JOHNSON



Though his traditional slating hammer is designed to punch out nail holes with its point, George Easton of Historical Restoration Solutions drives copper nails into holes predrilled by the quarry that supplied slates as much as 24" long and $\frac{1}{8}$ " thick.



or clipped corners. Textural slate roofs became popular in the 1920s for creating an aged appearance and often appear on Cotswold cottage-inspired houses.

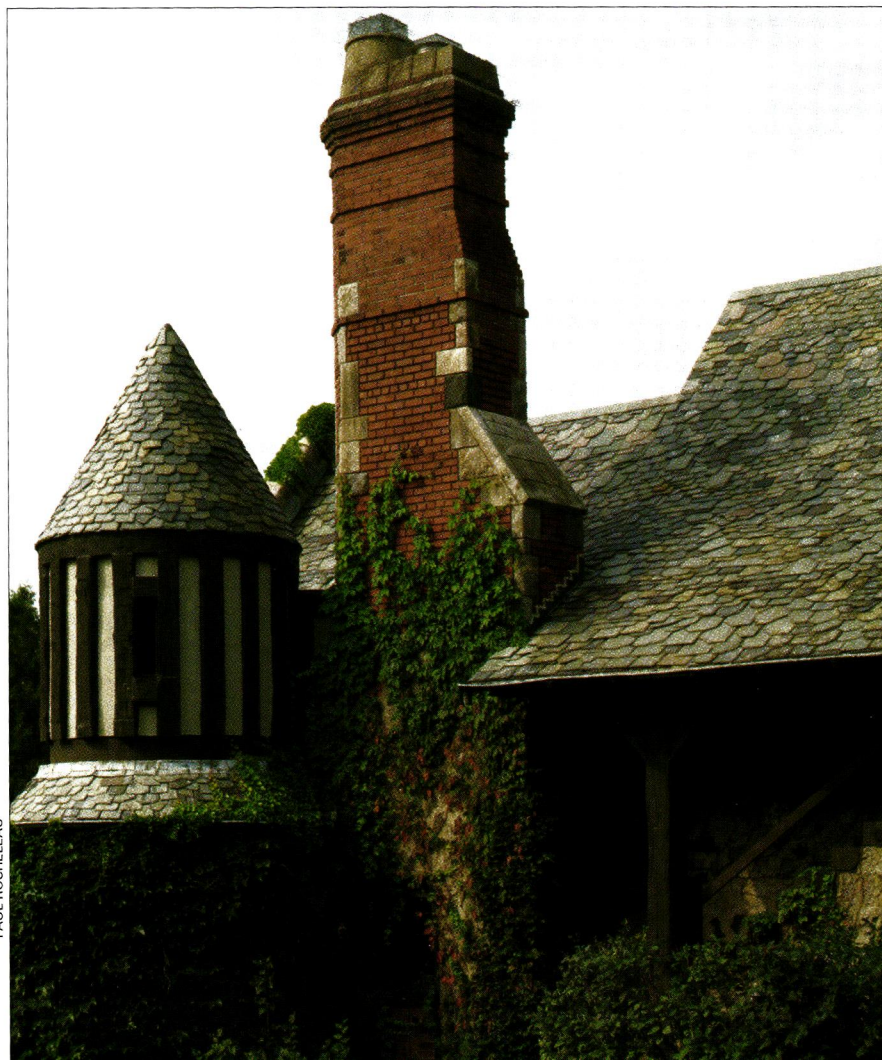
A graduated slate roof can have the characteristics of the other styles, but its defining feature is slates of diminishing sizes, with the largest and thickest laid at the roof eaves and the smallest and thinnest at the ridge. As the slate courses are installed, their exposure is decreased proportionately course by course. This foreshortening creates the illusion of a larger, taller roof as the increasingly smaller slates and narrower courses mimic depth. Graduated roofs are common on Tudor Revival houses and other romantic and eclectic houses, as well as institutional buildings (especially college buildings and churches), built during the latter part of the 19th century and the first half of the 20th century. Many roof types add to the charm of the houses they adorn, but few roofs evoke the character of a graduated slate roof.

Getting Started

Even with 40 years of experience between them working on slate, tile, and every conceivable type of metal roof, you might say that Kurt Catalano and George Easton of Historical Restoration Solutions “graduated” from the mundane to the sublime when they contracted to install this graduated slate roof. Moreover, mastering this technique on a large building was not the only challenge. With a cold Rochester winter ahead of them and months of tear-offs, sheathing repairs, and flashing installation to do before the shingles arrived from the quarry, they decided to erect scaffolding and get started, regardless of the late-summer weather. With luck, they would be ready to install the slates by spring.

The existing roof consisted of two layers of asphalt shingles over the original wood shingle roof, a three-layer roof that demanded a tear-off. As Kurt and George removed the old materials, they repaired the sheathing with new lumber that

In contrast to graduated slate, the textural slate roof of the Stein House in Milwaukee uses rough faces, uneven butts, and random order to evoke age.





PHOTOS BY STEVE JORDAN EXCEPT WHERE NOTED

Copper valleys are formed with a 1" v-crimp to discourage water from washing under nearby slates. Flashing and slate are laid over ice and water membrane for added protection.

matched the original 1" boards. Because it might be months before the slate arrived and they could begin roofing, they protected the sheathing with a temporary roof of ice and water membrane that would be replaced with new material when the slate arrived.

The house had suffered from various roof leaks during the years, and with the rest of the house being freshly restored, the owner wanted to ensure that these old demons did not return. Because joints and junctures are the Achilles heels of any roof, Kurt and George made sure all flashings, fasteners, and details would match the durability of the slate itself. They flashed valleys with 20-ounce copper, detailing the bottom in an inverted V to direct water down the valley, rather than allowing it to wash across the valley and under the adjacent shingles. Each section of the open copper valleys was attached to the roof deck with copper clips bent into a seam and then nailed to the deck. This method allows for thermal expansion of the copper while

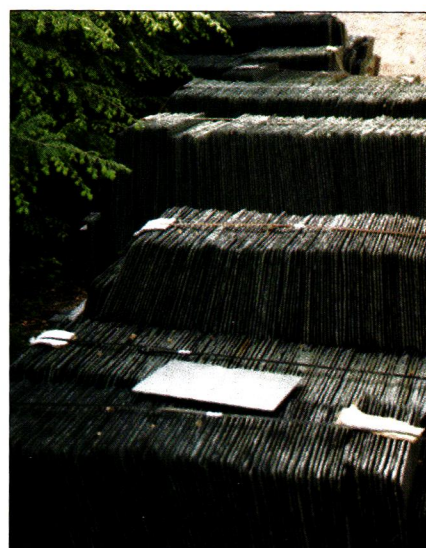
avoiding any punctures in the flashing. The valleys also gradually widen as they travel from the ridges to the gutters to allow for the increasing volume of water that builds at the end of the 30' run. Kurt and George flashed chimneys with new two-part base and counter flashings, stepped into the courses, and they equipped the eaves with a copper drip edge leading into new shop-formed copper gutters. Troublesome areas were roofed in standing-seam and flat-seam copper, the most impervious of all roof solutions. Final touches included spiral downspouts and decorative leader heads.

Choosing the Slate

Graduated slate roofs are sometimes known as custom-made roofs in the industry because, beyond the diminishing sizes, the specifications are up to the designer or owner. While many graduated slate roofs are uniform in color, for this project the choice was 70% unfading green and 30% mottled purple Vermont-New

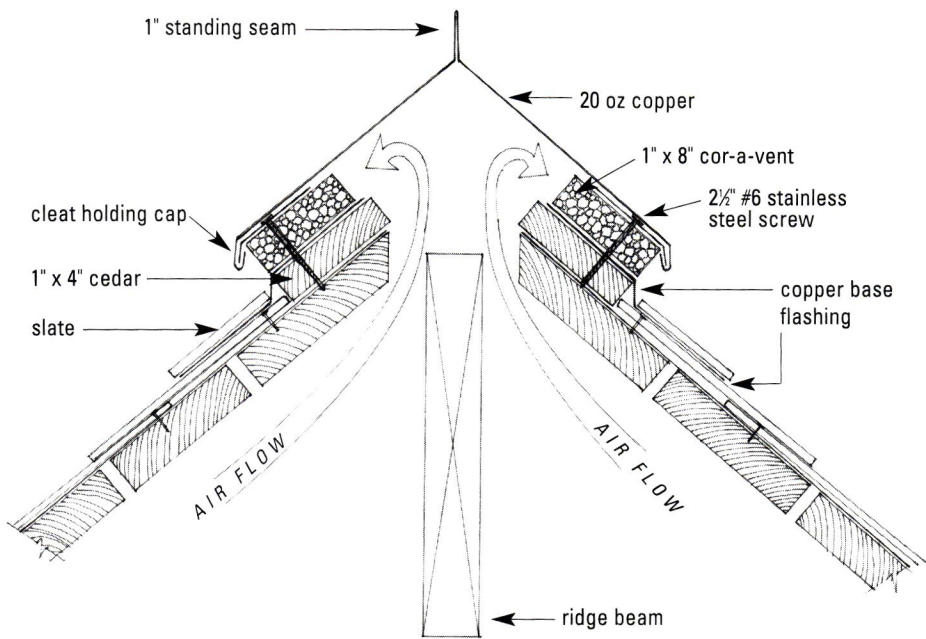


Kurt Catalano removes the ridge sheathing in preparation for the custom-fabricated ridge vent—an important part of the air path for a "cold roof" insulation installation.



Slates arrived from the quarry separated by size. The specifications for this job were one row of 24"-long slates ($\frac{1}{2}$ " to $\frac{7}{8}$ " thick), three rows of 22", five rows of 20", seven rows of 18", five rows of 16" ($\frac{1}{4}$ " to $\frac{5}{16}$ " thick), 12 rows of 14", and 12 rows of 12".

Ridge Cap and Vent



ROBERT LEANNA



The custom copper ridge functions as both a cap for the slate roof and ventilation exit through the open cell material on which it is mounted. Note the new two-piece flashing at the chimney that is stepped to match slate courses.

York Camara slate. Rated S-1 in quality, the best available, this slate is sure to last a lifetime or two. Interestingly, this slate is not sorted and ready to ship, but must be extracted from the quarry and prepared for delivery when ordered.

Determining the exposure for the various courses—the visible surface of slate not covered by the surmounting slate—starts with measuring the lengths from ridge to eave of the various roofs. The quarry calculated that the large, lower slates should be 24" long and $\frac{3}{4}$ " thick with the lengths gradually decreasing in 2" increments to the smallest upper slates that were 12" long and $\frac{3}{16}$ " thick, all in random widths. On many graduated slate roofs, the largest slates are massive, 1" or more thick, but in this case the roofers, homeowner, and structural engineer were concerned that the generous overhangs would be burdened by the extra weight of the thickest slate.

From here, creating the graduated effect became a matter of coordinating three actions: 1) laying out the appropriate course exposures, 2) mixing the two colors to create a random pattern, and 3) varying the slate widths to avoid repetition and overlapping joints. As Kurt and George began laying out the first courses, they realized that distributing the proper mix of green to purple was not so simple. Going by the color proportions, every third or fourth slate they laid would be purple, but this plan was complicated by the random widths that also had to be laid out appropriately. After a frustrating beginning, they decided to assemble the slates on the ground before moving them to the roof. Unlike most slates that are "punched" on site by the roofer with the sharp end of a slater's hammer to create holes for the copper nails, these slates were so thick and hard that the nail holes were bored at the quarry.

Even though the slates were first quality and inspected by the supplier, the roofers held every slate by its top and "sounded" it with a hammer to determine if it was of suitable quality. The indicative ring of a good slate is markedly different from the thud of an inferior slate. Kurt and George then attached each slate to the sheathing



Slate roofs typically rest on a layer of 30-pound roofing felt, but critical areas also had an ice and water membrane.



Each slate is secured with two copper nails with heads nailed just up to the surface, so that the slate hangs by the shanks. Snow stops, attached periodically through the courses, are a necessity in upstate New York.

with copper nails, taking care not to fasten them down too tightly. At the valleys, where angled slates required a fastener over the copper flashing, Kurt and George used an old technique: securing them with copper wire attached above the flashing to prevent nail penetrations in the valley.

Crowning Details

Part of the project was to create the best possible ventilation of attic spaces combined with optimum insulation to minimize ice damming. Because this roof was so extensive in both field area and ridge lengths, Kurt and George decided that traditional roof and ridge vents were inadequate. However, by using some of the features found in ordinary prefabricated ridge vents, they killed two birds by custom-fabricating a large copper roof ridge that also incorporated ventilation.

Everyone involved in this installation realized that it was a special roof, perhaps even a once-in-a-lifetime project. Kurt and George will be able to drive by and point

out this prize for the rest of their lives as will their children and grandchildren. After all, there are few roofs more long-lasting or visually satisfying than a top-quality, graduated slate roof. 🏠

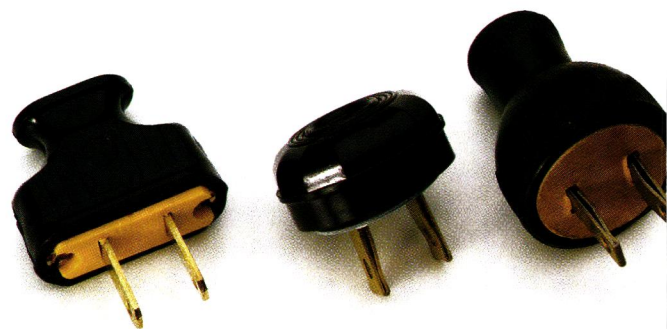


To avoid nailing through the copper flashing, Kurt attached slates at the very top of valleys by wiring them in place, an old technique.

For a list of
SUPPLIERS,
see page 90.

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For related stories online, see "Making Sense of Slate Roof Stand-Ins" and "Slate Roof Stand-Ins." Just click to "The Magazine" section, and go to the alphabetical list of recent features.



There once was a time when toggle lamp cord switches and ornate keys were the standard mode for turning floor lamps off and on. Today, you can find both of them at Lehman's, a company that's provided items for simple, self-sufficient lifestyles for more than 50 years. The key is brass-plated and lacquered, while the lamp cord switch is heavy-duty, to accommodate traditional rayon wires. To order, visit www.lehmans.com. Circle 19 on the resource card.



Lighting and Electrics Lost & Found

Here's where to find functional goods that hearken back to the salad days of electricity.

BY DEMETRA APOSPOROS

Anyone who has ever tried rewiring an Arts & Crafts table lamp or Colonial sconce knows how hard it can be to find period-appropriate electrical parts. That's because, unlike today, early 20th-century-era wiring wasn't governed by the use of standardized materials, so lights and appliances came with a wide variety of wires, plugs, and other parts that often changed at the whim of a product's designer or manufacturer. While 100 years ago the average home improvement store stocked a range of electrical supplies in different colors, shapes, and sizes, today's choices are limited to a few, uniform pieces. So where can you turn to find authentic-looking parts? Fortunately, a host of specialty electrical suppliers are at the ready, with a wealth of parts in traditional designs, waiting to help restore your light switch, lamp, or chandelier to its original glory. 🏠

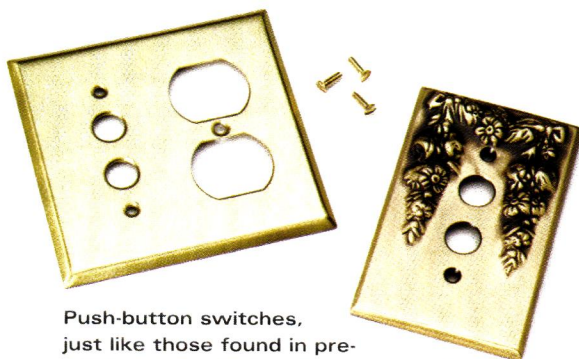
All common at one time or another, these plugs appeared during the late-19th- and early 20th-centuries. Button plugs (second from left), nicknamed for their resemblance to old-fashioned coat buttons when viewed from above; rounded Leviton rubber plugs (second from right); and plugs resembling shapely Bakelite models (these are UL listed) can all be found at Sundial Wire (www.sundialwire.com). Circle 20 on the resource card.



Candle covers mimicking the real thing were a staple on Colonial- or medieval-style chandeliers for decades. These replacement parts convey important details, such as beeswax drips, with authenticity. The cream-colored candle cover (far right) is available at Lehman's (see resource card information at left). The tan cover is made by hand-applying natural beeswax to a plastic lining, and the Arts & Crafts-style cover is copied from an original early 20th-century design. Both are available through Antique Lamp Supply (www.antique-lampsupply.com). Circle 21 on the resource card.



At Sundial Wire, you'll find a breathtaking assortment of cloth-covered wires (above and opposite page). The wires come in a rainbow of hues (white, grey, gold, green-gold combination, red, brown, and black) as well as a choice of fabrics (rayon or cotton), styles (solid core or twisted), gauges (from 12 gauge to 22 gauge), and conductors (single or double). With such a selection, you're bound to find an appropriate match for the original wire on your old appliance, like the one fitted to this antique lamp (left)—no small feat considering how randomly the colors once changed around. For example, one 1930s-era fan manufacturer used a specific wire color on all of its products until it ran out, and then switched to a new one. Check out Sundial's offerings at www.sundialwire.com. Circle 23 on the resource card.



Push-button switches, just like those found in pre-1940s houses, have been re-created meticulously, down to their synthetic mother-of-pearl inlays, by Classic Accents. The company also offers a smorgasbord of decorative cover plates, such as one with a draping floral vine detail (right), or the double plate, which includes openings for the push-button switch and the outlet. Most plates come in a selection of 28 different stamped, forged, or wood finishes; see www.classicaccents.net. Circle 22 on the resource card.

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The Hardware That Tamed Curtains and Carpets

Part function and part fashion, the accessories for stair and window treatments evolved with taste, times, and technology. BY CATHERINE SISKOS



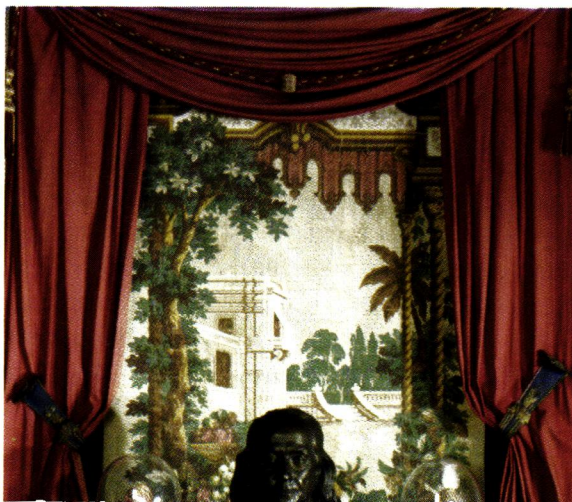
JOHN HALL

Whether tied back, pinned down, or strung up, the fabric adorning windows or stairs has always needed hardware to bully it into place. A simple rod gives the swags and tails of 19th-century drapery a spine, and it's the rod again that browbeats carpet runners into submission so that they strike a path down the middle of a staircase. This interior-decorating version of tough love wasn't always a simple matter of



spare the rod and you'll spoil the style, however, because it wasn't exactly clear who was master in the relationship that hardware had with decorative taste. In fact, hardware was a bit of a slave to fashion, evolving throughout history as taste and technology changed, and sometimes remaining in old houses, long after the styles it once supported had disappeared, to mystify future owners. The dazzling array of historically appropriate rods, bands,

COURTESY OF HISTORIC NEW ENGLAND



Above: When late-19th-century fashion called for exposing hardware, finials morphed into different shapes, including acorns, and rods became thick as a man's arm.

Left: The flexible brass bands securing the curtains at the Beauport mansion in Gloucester, Massachusetts, were a mid-century alternative to tiebacks and pins.

rings, finials, dust corners, and pins on the market today are downright confusing, if not outright mysterious, until you consider them in the context of how and when they were used. Then it all begins to make sense, so that never again will you ask, "Why is there a doorknob by my window?"

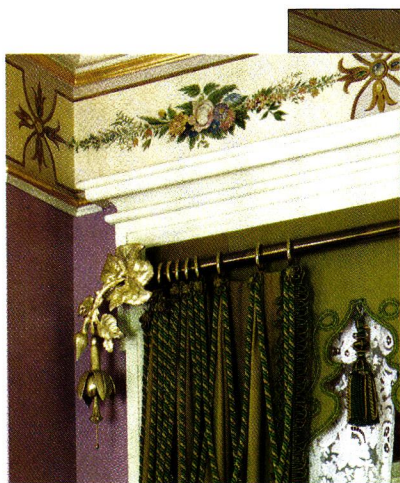
Early Victorian

(1830–1850)

Until the 17th century, curtains were simple and functional, a panel or two of cloth hanging from a pole, their primary purpose to keep out drafts. Then the French invented drapery, which was a different idea altogether. Unlike curtains, which could be pushed aside to let in light, drapery didn't move; it was arranged in artful, permanent swags, parallel to the floor and draped over a pole or suspended from a cornice. Sometimes, the swags had tails, but they, too, were purely decorative.



LINDA SVENDSEN



As window treatments simplified, finials became fancier (above), while curtains secured at the side using tasseled cords attached to decorative pins or holdbacks (right).



BRIAN VANDEN BRINK

In the early Victorian era, French drapery came back in fashion, but because the hardware was secondary to the fabric it supported, poles and finials were rather plain. Often brass or wood, the poles measured an inch or two in diameter, ending in little cannonballs. Middle-class families,

who had curtains rather than drapery, often used the same poles with brass or wooden rings for the curtains to slide freely. That style of rod and finial, whether for elaborate drapes or simple curtains, didn't change much over the next 50 years.

Like curtain rods, stair rods were also

Above: Portieres, or doorway curtains, used the same rods and rings as window treatments. Popular from the 1870s until the end of the century, portieres framed the entrances to public rooms, such as a parlor or dining room.

Right: Stair rods, which first emerged in the late-18th century, were more elaborate in wealthy homes. Instead of plain cylinders, the ornate bars greeting visitors to the Edgewater mansion in Barrytown, New York, are flat and fitted on each side with brackets that attach to the riser.



An anachronism in this Victorian house, crane rods weren't invented until the 1920s. Designed for casement windows, crane rods swung open like a door to let in light.

LINDA SVENDSEN



PAUL ROCHELEAU

plain; the pencil-slim iron cylinders were finished in brass and had simple fittings at either end to anchor them. "They didn't call much attention to themselves because they had a practical purpose," says John Burrows, founder of J.R. Burrows & Company, which supplies decorative furnishings for period homes. Long before non-slip pads were invented, stair rods held carpets in place. Once a year, the rods and fittings were removed, and the runner was shifted slightly up or down so that the nosing of the stair wouldn't continue to wear out the same place in the carpet.

There were exceptions to the cylindrical stair rod, usually in wealthier homes, which could afford more innovative designs. One style, for instance, was a triangular rod with simple stops at both ends, and another was a flat hollow bar that at each side slipped through a bracket, which attached to the riser. Fancier renditions placed metal scrollwork on top of the bar that stood out against the riser, although frugal homeowners often used the decorative rods only up to the landing to impress visitors. A plain rod secured the carpet for the steps that were out of view.

Mid-Victorian (1850–1870)

Window hardware, on the other hand, was shrouded in so much material by mid-century that it was completely hidden. Lambrequins, made of stiff fabric, framed the window's top and upper sides, or another option was a valance, tucked under a box-like cornice, covering only the top. Underneath the valance or lambrequin, floor-length curtains hung straight down and were gathered at each side, while a layer of lace undercurtains hung by the window.

The only visible hardware was the curtain pin (also called a holdback) that the heavier curtains fastened to when held open. Mounted to the wall or frame on



PAUL ROCHELEAU



BRIAN VANDEN BRINK



STEVE CONANT

Top: The brass stair rods at the Black House in Ellsworth, Maine, have a design etched in a spiral that shimmers in the light. Catalogs in the late-19th century featured dozens of patterned stair rods in different finishes and materials, including wood.

Above: Victorian dustphobes loved dust corners, which came in an assortment of geometric patterns. When pressed into the juncture of riser, tread, and stringer, these flexible metal triangles created a smooth rounded surface with no grooves to trap dust.

Although the diameter varied, a plain rod with cannonball finials never went out of style and often mingled brass rings with wood poles or vice versa.

each side of the window, curtain pins had an embossed brass head with a metal post that screwed into the wall. The curtain either tucked behind the pin's head or fastened to it using a tieback, such as a strip of cloth, braided cord, or ribbon.

With their medallion heads and thick stalks, the pins often looked like misplaced doorknobs, but by mid-century, the hardware for restraining curtains had broadened considerably. The brass heads appeared in different designs and shapes, such as a basket of flowers or a rosette, even Rococo scrollwork, says Walter Ritchie, a decorative arts consultant for historic houses and museums. Pressed glass was also used, often in the shape of a flower or shell. Curtain bands were yet another option. These flexible u-shaped pieces of stamped brass gathered the curtain inside the band, which at the back screwed to the wall. The bands were decorated in scrollwork, flowers, or leaves, their ornamentation sometimes matched by the gilt or brass cornices crowning the tops of drapery.

Late Victorian (1870–1900)

As window treatments grew more elaborate, 19th-century decorating maven Charles Eastlake was among the first to urge more restraint—not for the curtains, but for consumers, whose taste for multi-layered window treatments he deplored. In his 1868 book, *Hints on Household Taste*, Eastlake advocated an end to lambrequins and valances and a return to suspended curtains from exposed metal rods and little rings, hardware that in his view Victorian window treatments had “burlesqued.” Consumers, however, were not easily weaned off of the more elaborate styles, which persisted so that nearly 30 years later, Edith Wharton and Ogden Codman, writing in *The Decoration of Houses*, were still remarking derisively about windows “dressed up in ruffles.”

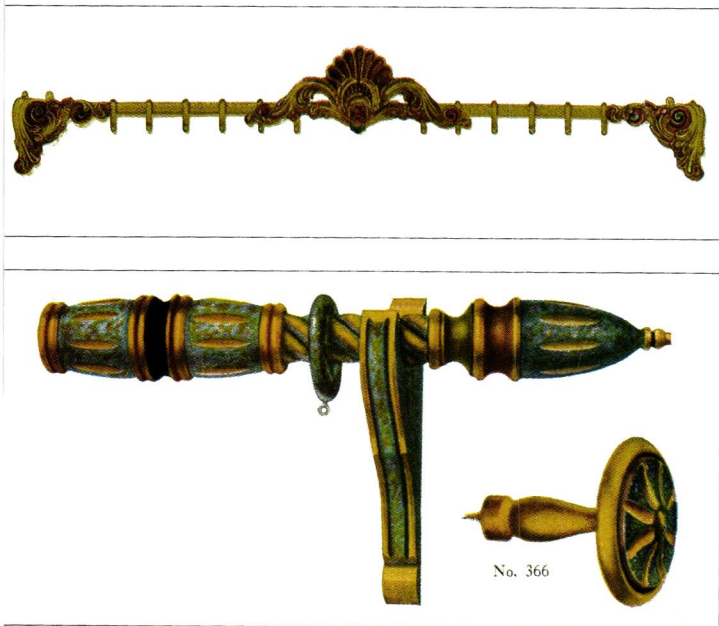
Fashion followers who adopted Eastlake's simple style retained the decorative pins and lavished their creative taste on the previously hidden hardware instead.

Rods, for instance, became thicker and heavier even when they supported the same amount of fabric. Around this time, too, finials broke out of their cannonball rut and were shaped as acorns, urns, or gigantic flowers of brass, gilt, or bronze.

The same hardware, minus the finials, suspended portieres or doorway curtains, a fashion trend that began in the 1870s and lasted until the end of the century. Portieres marked the entrances to public rooms, and like window curtains, they secured at the side with cords and curtain pins.

As for stair hardware, the once plain brass rod began to be “etched with all sorts of designs,” says Richard Nylander, senior curator for Historic New England. One 1880s stair rod, for instance, had a spiral-

Art Deco designs added a third ornament to curtain rods: an elaborate orb that perched atop the rod like a rising sun on the horizon.



BOTH COURTESY OF REJUVENATION COLLECTION

A new phenomenon in the 1920s, polychromed wood rods accented different elements and design features in bright contrasting colors with curtain pins to match.

ing Greek key etched along the brass hollow tube to catch the light.

Even science affected stair hardware, with dust corners emerging in the 1880s, probably in response to the growing acceptance of germ theory, surmises Gail Caskey Winkler, co-author of *Victorian Interior Decoration*. Placed at the juncture of riser, tread, and stringer, these mostly brass and occasionally wood pieces were easier to dust. “The dust corner looks like an imploded triangle, but pressed into a corner, it creates a nice rounded surface,” says Steve Conant, president of Conant Custom Brass, which makes a dust corner based on an original 19th-century design.

Early 20th Century

(1900–1930)

Eastlake’s minimalist ideas for curtain hardware finally caught on at the turn of the century with the Arts & Crafts movement, which eschewed fat rods, fancy finials, and pins in favor of the modest little poles and rings that had been in fashion nearly 100 years earlier. The hardware was often wood, wrought iron, or copper, but perhaps the biggest change to hit window treatments was a 1907 invention from the Kirsch Company: a telescoping, u-shaped, flat rod that clipped onto brackets at the two short ends of the u. Instead of hanging from rings, the curtains were shirred onto the rod, which could lengthen or retract to fit different window widths.

The Jazz Age introduced crane rods for casement windows, a popular 1920s architectural feature. Fastened to the wall by a hinge on one side of the window, crane rods swung open and shut like a door. A single finial appeared at the end opposite the hinge, and decorative metalwork sometimes crowned the rod. The brass or copper poles often had elongated finials, shaped like a leaf or spear, rather than the more bulbous forms popular in the Victorian era.

Traditional rods, however, continued to use rounded finials, often in polychromed wood, the rods resting on large wood brackets painted in the same bright contrasting colors as the finials and pole. Art Deco designs added a third ornament in the center that rose above the rod like a rising sun on the horizon. By this time, consumers could choose hardware made from cast iron, brass, wood, copper, or steel. Even curtain pins returned for a time, bearing similar floral designs from 50 years before.

But stair hardware was quietly perishing. Wall-to-wall carpeting rendered stair rods obsolete, and dust corners disappeared once vacuum cleaners emerged. Even elaborate curtain rods began to peter out with the onset of the Great Depression, and as consumers searched for less expensive alternatives, one style in particular caught their eye: a slim wood or brass pole ending in two little cannonballs. 🏠

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Bridging the Maintenance Gap

Call them stabilization techniques or traditional quick fixes, but either way they hold the line on building problems until there's time and money to make lasting repairs.

ARTICLE AND PHOTOS BY JOHN LEEKE



Taking care of an old house is a lot of work, partly because there's always more to do. At my house, I know mowing will make the lawn look good, but I'd better fix the window before the glass falls out and hurts someone. Plus, if that leak in the back porch roof dribbles down the back of my wife's neck one more time, she's going to shoot me.

What do you do if there isn't enough time or money right now to address every building ailment that needs attention? Dealing with an overload of old-house maintenance doesn't have to be a struggle. You simply need to set effective priorities and apply limited treatments that you can complete with the resources available. While the fancy big-city name for this approach is stabilization, here on the country back porch we call it the quick fix.

To show stabilization at work, I'll explain three step-by-step methods that address problems common to many old houses.

Stabilization Strategy


In the past, every carpenter had a big bag of quick fixes that, nowadays, we have mostly forgotten. Some people may call these methods stopgaps or shortcuts, but applied with the right attitude, an additional step, or a key material, they can effectively stabilize many rapidly deteriorating conditions. Stabilization is valuable because it saves historic materials and features while it buys time to raise the funds for more lasting repairs.

Upkeep is an ongoing process because all building materials continuously deteriorate. For instance, when exterior paint cracks, rainwater soaks in, swelling the wood, loosening joints, and eventually

causing extensive structural damage within the wall. It's an accelerating cycle of deterioration and damage. The key to stabilization is interrupting that cycle.

All three of the following stabilization methods are relatively quick, cost little, and need only average skills. They do require some knowledge about the building and the materials you are using; plus, they all follow this basic plan: 1) clean up and assess conditions, 2) plan the fix while considering future repairs, 3) apply the fix, and 4) schedule future repairs.

Safety comes first for any old-building work. Wear safety glasses or goggles, and use other safety equipment to protect workers, occupants, and passersby. Pay attention to controlling any lead dust health hazard. Follow manufacturers' directions and safety instructions for all materials and tools that you use. 🏠



When long-fest corner boards let rain and snow attack her beloved barn, Janet Tobkin learned to stabilize the problem with a simple method using building felt until she could devote time to a full-scale repair.



Note & Plan

On Janet Tobkin's barn in Maine, the corner boards in the back blew off decades ago, and rainwater poured in, rotting the timbers. Getting just a glimpse through the corner, we could see the structure was still fairly stable, but the end of the vertical corner post was beginning to shift off the horizontal sill timber. While we stabilized the corner (see page 65), I installed a simple movement monitor—a strip of wood and pencil marks—so that Janet will have a record of any movement in the future. We'll take a look at the monitor again in three years. If there's a lot of movement, we'll know it and plan to do the structural repairs sooner rather than later.



Brace Sashes

When a joint in a window sash has weakened to the point of letting go, you can stabilize it until there's time for a more permanent treatment. One tried-and-true repair method is to screw on a flat corner iron or brace. I have repaired many sashes that had corner irons slapped on years, even decades, ago. Although angle irons are neither original nor invisible, without them those sashes would have fallen apart and been tossed in the trash, so now I consider

STEP 1 ▲

1. Tape and brace.

First tape the glass panes in the problem sash if you plan to leave them in place, especially if they are broken or unstable. The tape helps prevent flying shards of sharp glass if a pane should break. If the joint has decayed to the point at which it barely holds the parts together, the meeting rail may have dropped a little. In this situation, you need to shore up the meeting rail before the joint gives out altogether. To make a brace, cut a stick of wood about 1" longer than the distance from the sill to the bottom surface of the meeting rail. Next, lay a wood shingle on the sill to protect it from marks. Then, wedge the stick lengthways between the shingle and the meeting rail, right near the loose joint (at left in photo). Don't force the stick in too tight; just wedge it enough to hold both the stick and the meeting rail in place.

STEP 2



2. Clean and position.

With a putty knife, clean loose debris out of the stile joints, muntin joints, and glazing dados so that you can lift the meeting rail back up into its original position. If the panes have slid down, you may need to clean the top edges in order for the glass to move back into place. Slide the lower end of the bracing stick toward the window frame to lift the rail up into position with gentle pressure. If a pane needs to shift upward but is not moving easily, you may have to remove it. Or, you may need to leave it as is and accept the fact that you cannot return the meeting rail to its original position. Using a wire brush, clean loose paint and debris from the surrounding wood and glass so that the sealant to come will adhere well.

STEP 3



3. Inject preservative.

If you cannot resolve moisture problems around the window right away, you can prevent or limit decay by injecting borate preservative. If the decay is minor, inject right into the joint while it is still open, or drill an injection hole in such a way that it doesn't cut the tenon and weaken the joint. For major decay, inject right at the interface of decayed and sound wood. The wood doesn't need to be dry; in fact, borate preservatives migrate into wet wood faster than dry wood. However, keep the borate well within the joint or holes so it doesn't block sealant adhesion. Borate preservatives are usually compatible with wood-epoxy repairs and wood Dutchmen, but using penetrating water-repellent preservatives can cause adhesion problems for paint and sealants.

corner irons a reasonable, low-cost, short-term repair that saves windows. Even if the short-term intent fades from the owner's mind, the corner irons will continue to hold the sashes together. I add preservative and sealant treatments to make this repair more effective.

Time, cost, and service life: 15 minutes to gear up and 15 minutes to stabilize two joints at one window; material and supplies cost about \$3 per joint; life is three to five years.

STEP 4



4. Attach brace.

Seal gaps in the joint and around the glass and sash with removable sealant. For wet surfaces, fan or warm them gently for several minutes with a hair drier. Then, apply the sealant with a caulking gun and immediately tool away the excess flush with the face of the sash. Let the sealant cure for several minutes until it is no longer tacky so that you don't unintentionally glue the iron to the sash.

Next, bore pilot holes and screw on the corner iron. Use utility screws (similar to wallboard screws) of hot-dipped galvanized steel or stainless steel. Ordinary wallboard screws are okay, but they may rust out in a few years and be difficult to remove. With the stabilization now complete, list the sash for a more permanent repair in the future.

STEP 1



Stabilize Corner

Several situations needed attention at Janet's farmhouse. A failing furnace, negligible plumbing, and electrical wiring that buzzed in the walls during lightning storms were soaking up her funds, yet she lay awake at night worrying about her old barn. She put up plastic over the barn's open corner, but it blew right off. If she could keep the wall dry, the deterioration would slow down or stop. I showed her how to button up that back corner with roofing felt so that she could rest easy for at least five years.

Time, cost, and service life: One hour to gear up and two hours of repair work for a two-person crew; \$10 in materials for 14' of missing corner boards; life is five to eight years.

1. Assess; wrap with felt.

Most of the original clapboard siding was still hanging on the barn, and most of the horizontal sheathing boards under the siding were still good, too. The frame, however, wouldn't hold its own without help. After observing these conditions, I documented them with photos and sketches so that when the carpenters came they would know what the barn looked like without having to open up our corner stabilization.

Then, starting at the bottom we tucked 3' sections of 15-pound roofing felt (tar paper) underneath the clapboard, wrapping it around the corner and under

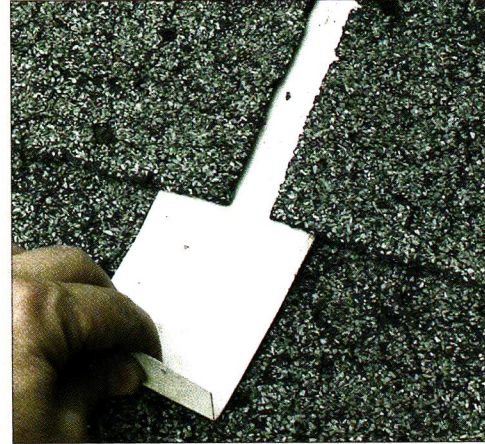
STEP 2



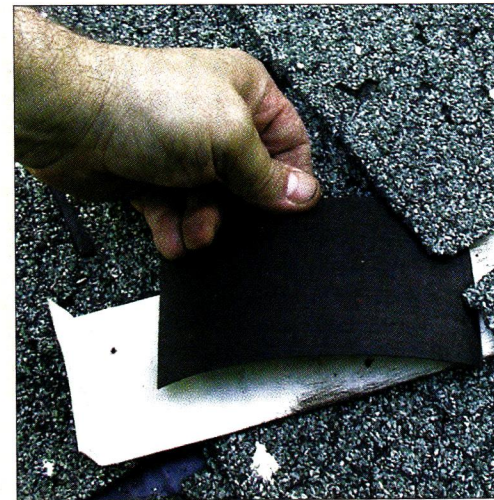
STEP 3



STEP 1



STEP 2



the clapboards on the other side. Each section overlapped the previous one by several inches so that they would shed water like shingles.

2. Batten down.

Next, we secured the felt by tacking down battens with galvanized shingling nails. On the barn we used wooden lath strips left over from some old plaster removed from the house, but any kind of wood strips that are handy will do, even strips ripped from an old board on a table saw.

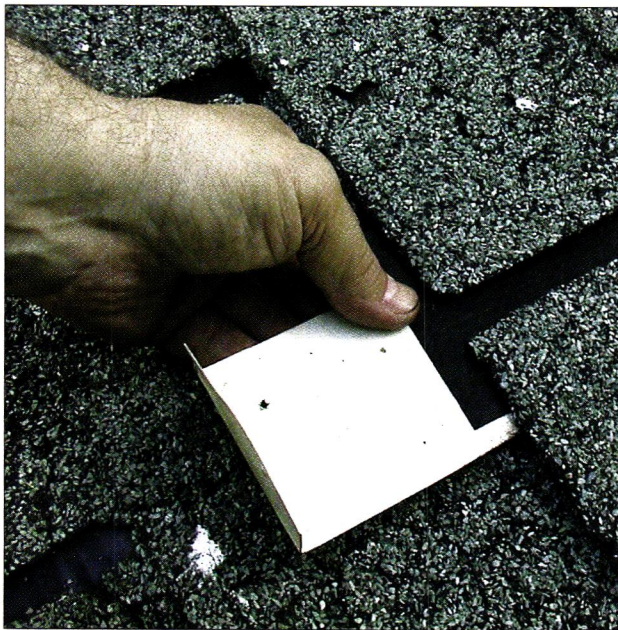
3. Flash missing siding.

Finally, we flashed missing or split siding with pieces of roofing felt fastened with stainless-steel staples. Much of the original siding at the corners was held in place by a half-done shingling job started years before. We carefully removed the nails from the surrounding siding so that the felt piece tucked up easily underneath. Once the felt was secure, we tapped the same nails back in place. If I wanted this treatment to last longer, I might use heavier 30-pound roofing felt. However, because Janet and I discussed how the barn would need a structural framing repair within five to 10 years (otherwise in 15 years it will probably be unstable), the lighter felt would do the job fine until then.

1. Loosen shingles.

Flashing old asphalt shingles takes a little care because, after years of sun exposure, the asphalt in the shingles hardens, making them brittle and tricky to separate. To pry them apart, I make a simple tool by bending a $\frac{1}{2}$ " lip on the end of a piece of sheet metal. I work the tool up under the shingle to cut and loosen its seal with the shingle underneath. Because I'm working on a hot day, the shingles are fairly pliable, but if it was cold, I'd use a hot air gun to warm and soften the shingles.

STEP ③



STEP ④



Mend Roof Leak

Here at my own place in Portland, Maine, the porch roof has developed holes in the old, three-tab asphalt shingles. The thin base of asphalt-saturated felt weathered away at the slot between the tabs, where it was exposed to the sun. Rainwater poured down through the joints between the roofer boards and dribbled out between the beadboards in the ceiling below. That interior space has no ventilation, and in

a year or two, the structural rafters and joints will start rotting. I know I'll be reroofing my entire house in three years, and it will cost a lot less to do this little porch roof then. So, for now, I patch up the holes with roofing felt flashing.

Time, cost, and service life: One hour to flash 20 slots; about a penny per slot in material costs; life is two or three years.

2. Slip in flashing.

Using a sharp knife and straightedge, cut roofing felt into flashing strips 3" to 4" wide and roughly 8" long, or about 2" longer than the shingle tab. Pull the tool halfway out and slip in a piece of flashing.

3. Tuck it in.

Align the top end of the flashing with the end of the tool. Then, holding the tool and the flashing together, gently jiggle and work both up the roof to just past the top of the tab slot and underneath the lower edge of the shingle above. The tool helps

carry the flashing into position. If you try this process without the tool, the flashing will just jam up and not slide into place.

4. Slide tool out.

Last, remove the tool and begin flashing the next shingle. Once you've done a few, the process is slick and quick. In fact, stabilizing can be kind of fun up here on the porch roof. I think I'll stay a while, catch a breeze, and get a fresh perspective on the neighborhood. Now, if you see my wife coming around the corner, tell her I'm working on it.

John Leeke helps architects and homeowners understand and maintain older buildings. See www.HistoricHomeWorks.com.

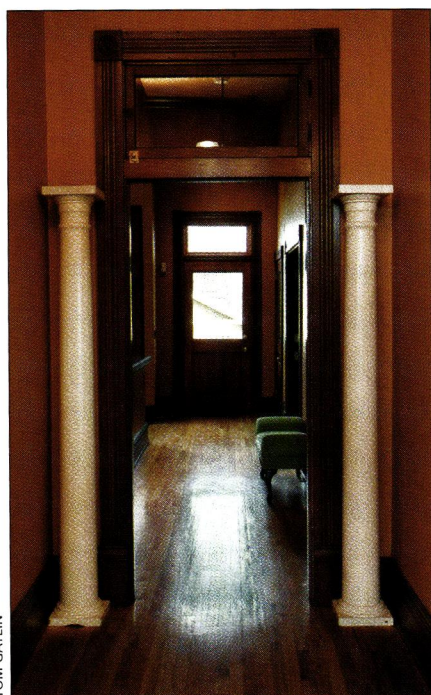
East Nashville Folk

One old-house owner carves a niche business out of her own historic backyard.

BY TAYLOR BRUCE

The morning breeze drifts down Holly Street in East Nashville, past the Colonial-columned fire station and a row of eclectic old houses. A troop of workers pound, saw, and drill away on a gutted house whose studs stand alone, waiting for a new future. This is a neighborhood where riches went to rags and where a sidewalk com-

Specially milled baseboard mimics the cut of existing poplar trim that had endured for more than a century.



TOM GATLIN

munity is now turning back time through its rejuvenated homes. One time-traveling homeowner is R. Lynn Taylor, whose house restoration became a beacon for many and led to a business that has everyone talking.

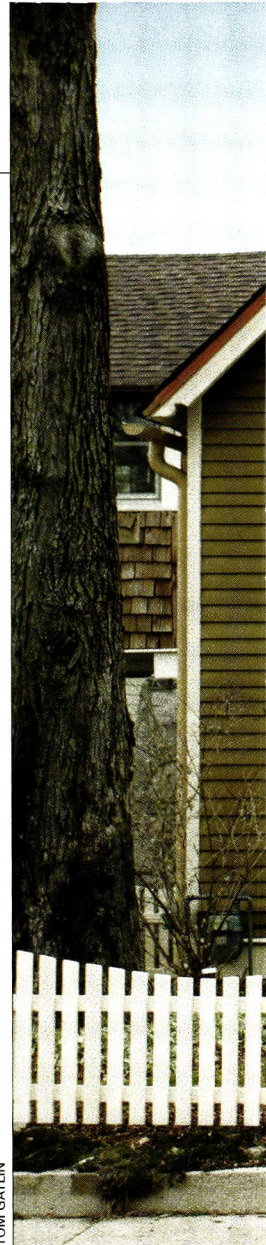
Little Victorian Restoration

Lynn bought her 1898 Folk Victorian house on Holly Street in 1993. At the time, most music city citizens felt East Nashville was rundown and an eyesore. Lynn only saw the neighborhood's great potential. "I like the roughness of an old house," she says. "Everything is handmade, which gives it such depth and charm."

The sturdy, unassuming appearance of the Folk Victorian house, also known as a gable-front-and-wing or gabled-el, suits Lynn's appreciation for quality and economy. Popular between 1870 and 1910, these houses are plain but emblematic of the city's working middle class. While a Folk Victorian house typically incorporates a porch and some ornate woodwork, it remains uncomplicated and vernacular. Some people refer to it as Queen Anne's "carpenter-designed cousin."

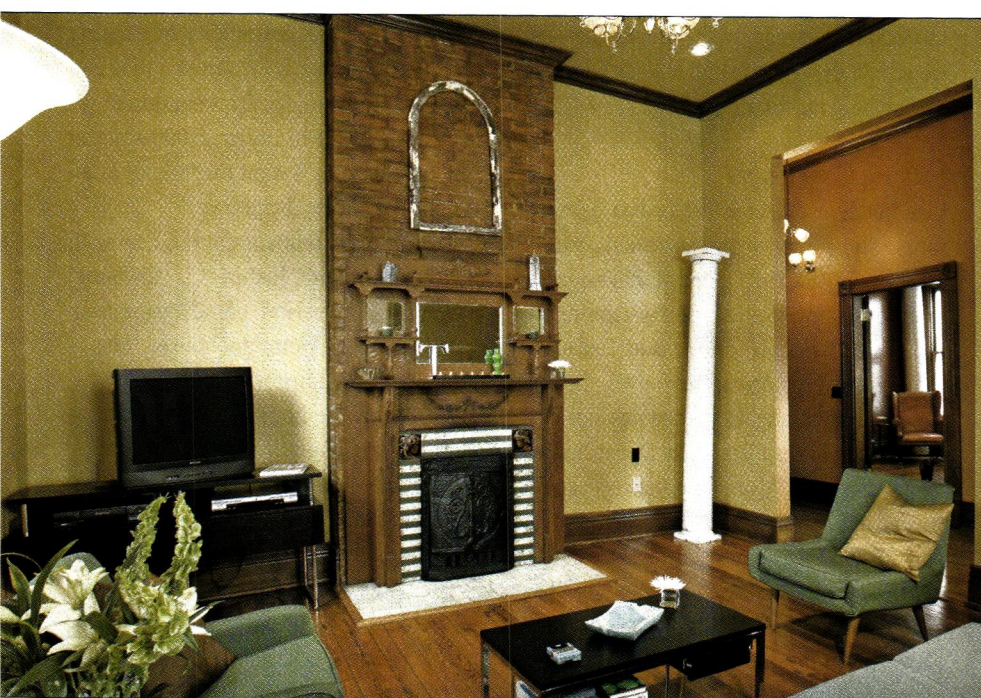
Lynn's restoration took a few years, but the house—with its original hardware, doors, mantels, and two authentic fire-

TOM GATLIN



Lynn built the picket fence around her Folk Victorian and designed the front gate's circular cutaway to complement the round gable vent original to the house.

The front parlor features an original mantel with typical Victorian detailing and antique lozenge-shaped fireplace tiles. Lynn modeled the restoration of her bedroom fireplace on these tiles.



places—proved a worthy wait. She spent many hours stripping trim and reattaching doors which, true to her fondness for authenticity, hang slightly out of plumb. “I’d rather have an original that doesn’t fit quite right, than a reproduction,” Lynn says.

In the parlor, an original fireplace rests under a gingerbread-detailed mantel. The face and hearth display 100-year-old tiles with custom corner pieces. The fireplace in the bedroom down the hall didn’t have a salvageable hearth, so Lynn made a cost-effective reproduction. “I rented a tile saw and sliced larger tiles into slivers to match existing ones,” she says. The resulting green and white lozenge-shaped tiles are so close to the originals that most people would never know the difference.

Lynn also took a creative approach when restoring her center hallway, which

TOM GATLIN



TOM GATLIN

Lynn's kitchen is the one place where she added modern architectural elements, such as skylights. She believes that adding metal to a historic kitchen is an easy way to get a fresh feel without straying too far from the original.

had original poplar trim around the door but lacked enough baseboard. She solved this problem by milling new boards to resemble the antique cut. Because she knew that old poplar and new poplar wouldn't take stain the same way, she stained the new wood in a darker tone and left scuff marks and holes alone for an aged look.

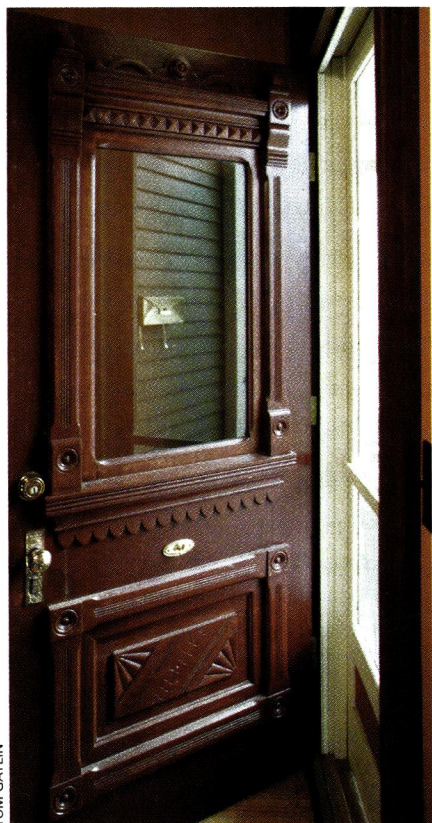
Business as Usual

Like her house, Lynn's career has organic roots. She got a degree in architectural engineering and designed 4,000-square-foot houses in Florida before returning to her native Tennessee in the mid 1990s. At that point, restoring her own house became her calling, but when she put her talents to work on her Holly Street home, people noticed. "My realtor and contractor started referring jobs to me," Lynn says, and in 2000, her home restoration business was born. It started with small jobs, attic renovations and additions in East Nashville, and now, her residential design business, Taylor Made Plans, is the talk of

the town. Lynn works primarily with historic bungalows and Victorian-era homes on projects big and small. She designs 1,000-square-foot additions, freestanding garages, and complete infill houses that fit the character and personality of existing neighborhoods in historic areas and urban settings. Here, too, she aims at affordability. "I don't want to design 5,000-square-footers," she says, "I want to work for average people, like my neighbors."

Lynn finds that combining new with old, modern with historic, is the great challenge of a period home restoration, especially with Victorian houses. She is passionate about historical detail, particularly front-of-the-house elements such as windows, trim, and fireplaces.

In 2004, Lynn's company caught national attention. Oxygen Network recognized her in its Build Your Business initiative; she was one of three female entrepreneurs (out of 16,000 applicants) to receive a \$25,000 prize for their start-ups. With the check and stamp of approval, her



TOM GATLIN

The original front door features ornate carving and millwork details, including dentils and rosettes, hallmarks of the Victorian era.



Taylor-Made Houses

Lynn's design approach can be seen in the images from three very different projects:

A family of infill homes (top) lines up in harmony with Arts & Crafts bungalows. The quintet of houses possesses hallmark features—tapered columns, deep porches, wood shingles, and gabled dormers—and garnered the city's highest order of preservation commendation. Not only are they perfectly matched to the neighboring homes, built from 1890 to 1910, but because they occupy a formerly vacant lot where trash collected, the houses helped turn around the once-rough block.

In another instance (middle), Lynn nearly doubled the size of a house while matching the roof pitch, scale, and feel of the original and adding period-appropriate details such as Arts & Crafts light fixtures and hammered-bronze door hardware.

For this house (bottom), Lynn created a mostly glass sunroom addition showcasing decorative Victorian brackets and arches that copy details from the original structure. With the addition of a bold color scheme in red, black, purple, and gold, the house now shouts to passersby. "Our Katrina-displaced neighbors love it," says owner Glen Durdin. "They feel like there is some New Orleans next door."

company quickly kicked into high gear.

In six short years, Lynn has worked on more than 60 homes in East Nashville alone, and her business has expanded into other historic Nashville neighborhoods as well. She currently offers dozens of personally designed stock plans for historic infills, additions, and restorations that carry authentic details to a new standard. "Our philosophy is to retain and restore as much of the historic fabric as possible, protecting the appearance and integrity seen from the street," she says.

Golden Days Are Here Again

Before a massive fire occurred in 1916, East Nashville was a tony place to live. The Vanderbilt family even looked into purchasing acreage in East Nashville to build its university, but at the time real estate was too pricey. Now, after the fire, suburban sprawl, and several downtrodden decades have taken their toll, Lynn is helping the neighborhood reclaim an award-winning reputation.

East Nashville is a living museum of historic homes and an artist entrepreneur's dream, but for Lynn Taylor, it is home. Leaning against her front door, Lynn looks across the street to the gutted house where laborers come to a day's rest. Only studs, a foundation, and the roof remain. She understands the difficulties old houses present. "Houses from the 1880s are harder to work on because the construction is not as good as 1920s bungalows," she says. "You can tell technology got better with each decade. Also, there were several styles during the Victorian era, so you can't mix and match elements." Lighting is one example of the difficulty in finding period-appropriate items. For her own home, Lynn is "still waiting on two wall sconces."

Even with its challenges, the neighborhood keeps Lynn busy with projects. "It's like a fever," she says. "Once one house gets renovated, it's contagious." 🏠

Taylor Bruce lives in Birmingham, Alabama, and has written for Southern Living and Portico.

The Accidental Charm of Clinker Bricks

Once considered trash, clinkers were one of several early 20th-century bricks whose nonconformity was part of their appeal.

BY SUSAN VANHECKE

We think of bricks as models of consistency, modular building units about 2" x 4" x 8", relatively identical in color. By the early 1900s, though, the distorted shapes and intense hues of clinker bricks, the manufacturing accidents that had long been the bane of brick makers, became a boon to creative builders and architects who found visual energy and natural beauty in the bricks' irregularity. While clinkers are the famous example, other unusual brick types, such as Roman and tapestry bricks, were just as popular around the turn of the 20th century. If your old house is made with one of these uncommon bricks, a little background on what they are and where they come from can help with future restoration or repair projects.

What Are Clinker Bricks?

Named for the distinctive sound they make when banged together, clinker bricks are the result of wet bricks placed too close to the fire. The intense heat of coal-burning traditional kilns created a hard, durable brick that often twisted into volcanic shapes and textures. Overbaking produced rich, warm colors as well that ran the gamut from reds, yellows, and oranges to deep, flash-burned browns, purples, and blacks. No two clinker bricks were alike, rendering them trash to brick manufacturers who prized uniformity, but treasure to early modern architects, builders, and homeowners seeking uncommon architectural detail.

"Clinker bricks were rejects because they were discolored or misshapen," explains John Gavin of Gavin Historical Bricks, an Iowa City-based supplier of reclaimed antique paving and building materials. The bricks were, however, still a solid building material, and in the early 20th century clinkers became popular when avant-garde architects started building houses with them precisely because they were so unusual.

During the Arts & Crafts era, clinkers were used to accentuate bungalow archi-

The quaint appearance and spontaneous shapes of clinker bricks brought life to many an Arts & Crafts mantel. Their individuality, initially considered a defect, became a coveted design element.



Clinkers were a favorite for exterior focal points, such as chimneys, where the shape of the bricks created interesting displays of light and shadow, as on the famous Duncan-Irwin House, by Greene and Greene, in Pasadena, California (right and inset).

LINDA SVENDSEN



LINDA SVENDSEN

texture, creating visual interest in focal points such as chimneys, porch supports, and garden walls. The use of clinkers in English walls during the 19th century was well documented, but Charles and Henry Greene, who incorporated clinkers in their most famous California houses, may have been impressed after seeing the bricks used in buildings near Boston, where both brothers attended MIT.

Clinker use spread to other architectural styles, too, especially Colonial Revivals along the East coast, where entire homes, not just chimneys, were made of

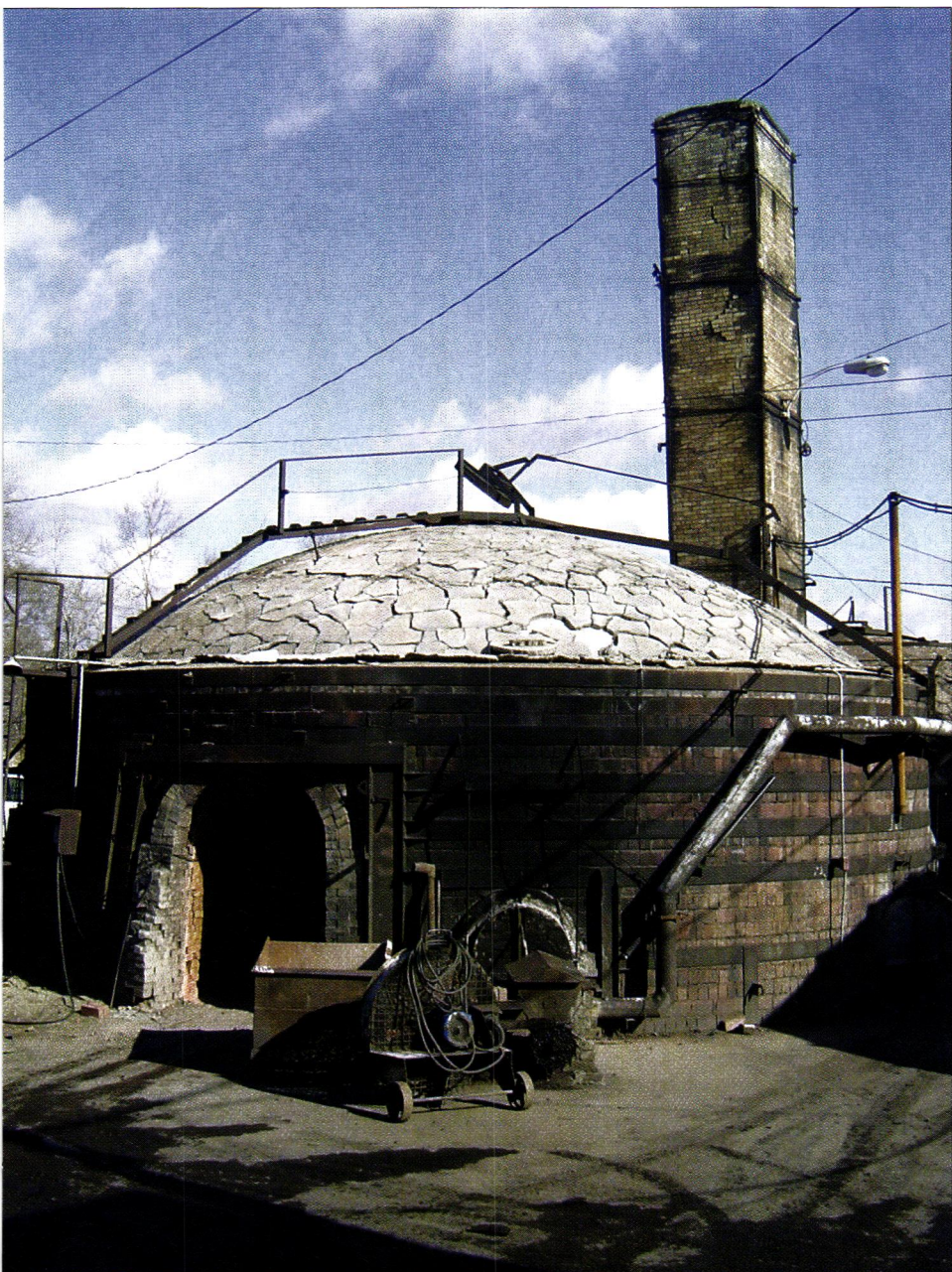
them. Kingston Heath, director of the historic preservation graduate program at the University of Oregon, thinks clinkers appealed to Colonial Revival designers because their irregularities hearkened back to pre-industrial times.

A Scarce Resource

In these days of automated manufacturing, when perfectly identical bricks are produced thousands at a time, clinkers are all but nonexistent. Therefore, homeowners who seek these one-of-a-kind bricks for restoration or renovation projects have limited options.

Clinkers are available through a few

Properly stacking freshly molded and dried bricks in a round, beehive oven (above right) was crucial for even firing. If under-fired, bricks come out soft and crumbly; if over-fired, the clay turns hard and glasslike, resulting in clinkers.



HISTORICALBRICKS.COM

Modern clinkers (right) aren't accidents; they're intentionally manufactured for their unique appearance, and their range of shapes can be used to lay walls creatively.



HISTORICALBRICKS.COM

salvage companies that reclaim and rescue bricks from demolition sites or discard piles. Gavin, for example, looks for clinkers at their original source. "We find the old, abandoned kilns where bricks were made," he says. "Then we see where [workers] threw away the clinkers." Gavin researches promising kiln sites through historical societies and does flyovers in airplanes before he starts digging. When demand for clinkers increased about five years ago, Gavin began manufacturing them using a painstaking process, which is somewhat ironic given that the originals were created by mistake.

"To be real clinkers, the bricks have to be made in beehive kilns, which are slow-baking," says Gavin. These large, round, brick edifices are sealed and coal-fired for weeks at a time. Gavin's clinkers are baked in 100-year-old kilns. To ensure the highest percentage of these specialty bricks, the kilns sustain temperatures of 1,850 degrees Fahrenheit for three weeks straight. Although the demand for authentic clinkers is small, there is a growing market from people who are traditionalists or "want something unique and beautiful," says Gavin.

Working with Clinkers

Using reclaimed or freshly minted bricks isn't the only way to handle a clinker brick restoration. When Hurricane Isabel tore through the mid-Atlantic in 2003, it dropped a tree through the sunroom of Susan and Mike Burnett's 1932 clinker

A brand new bungalow (right), made with newly minted clinkers, displays all the hallmarks of Arts & Crafts brickwork.

HISTORICALBRICKS.COM



Bricks That Broke the Mold

Clinkers weren't the only bricks to challenge conventional thinking. Around the same time, tapestry and Roman bricks also garnered attention from architects and homeowners seeking something different.

Tapestry bricks came in assorted colors, from purples, olive greens, and blues to deep russet and chamois with a rough finish, designed to catch the light and create a warm glow. These colors were meant to be alternated across a wall, imparting a decorative, patchwork effect (hence the name tapestry) throughout the finished building. Tapestry bricks were a trademark of Fiske & Co., Inc., which touted them as a designer item to make homes that were, according to the ads, "restful and pleasing to the eye because colors and surfaces harmonize with the rocks, the trees, the grass." While tapestry bricks are no longer produced, it's possible to find modern bricks that closely match some colors, espe-



TAPESTRY BRICKWORKS

cially the red and pink shades, making this modern brick a good option for repairs.

Roman bricks were long and flat compared to standard bricks—less than 2" x 4" x 12". Their lean lines gave buildings a more horizontal feel, making them a favorite of Frank Lloyd Wright, whose buildings seemed to hug the ground and blend into their surroundings. Romans can be seen on many of Wright's Prairie School houses, including two of the most famous: Buffalo's Darwin Martin house and the Robie house in Chicago. While demand for Romans has fluctuated through the years, it seems to be on the rise again. "We're seeing more Frank Lloyd Wright-type designs, both commercial and residential," says Craig Couillard of I-XL Industries, one of a handful of

remaining manufacturers.

If clinkers, Romans, and tapestries aren't enough to make your head spin, another oversized variety, Norman bricks, saw use for awhile. A thicker version of Romans, Norman bricks measured nearly 3" x 4" x 12". In addition to adding another creative component to the mix, Normans offered an economic advantage: Large bricks meant fewer bricks to lay. Several companies make face bricks in these dimensions today and call them Jumbo Normans.

—Demetra Aposporos

brick Colonial Revival home in Norfolk, Virginia. Scratching their heads in front of the pile of rubble, they had a clinker of a dilemma. They knew they would rebuild but weren't sure if they had enough intact original bricks to do it with. So Susan came up with a solution: Make up the shortfall with modern bricks, color-matched to the clinkers, and blend the old with the new.

Susan knew that she could use all new bricks for the foundation, which was hidden by shrubs. For the two most visible areas of the reconstruction—the front of the house and one of the corners—she worked out a ratio that carefully proportioned the old brick to the new. Imparting this blended-brick vision to their mason was another story, however. “He didn't follow our instructions the first time,” says Susan, “and he had to take it down and start over.” After that, Mike kept a close eye on the day's progress.

When using new bricks to replicate the look of clinkers, the Burnetts recommend taking an original with you to the brickyard. Contemporary bricks can

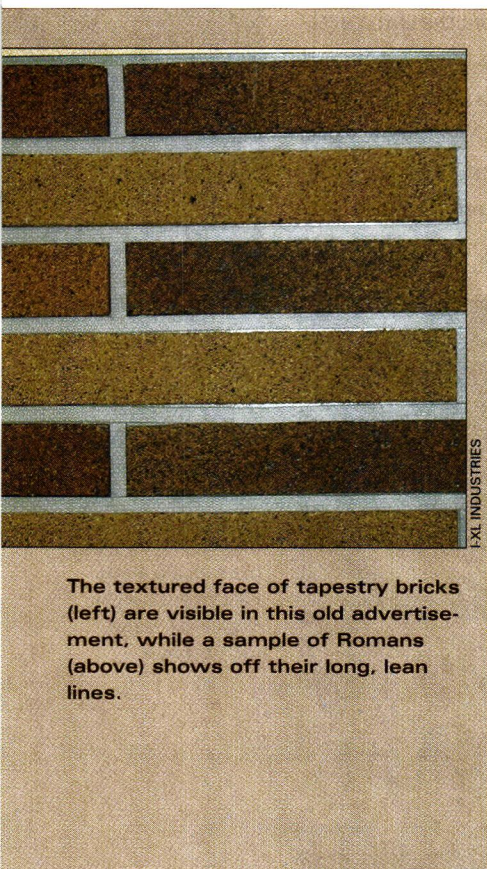
match the color and approximate the shapes of less-distorted types of clinkers. For example, Lee Brick and Tile Company's Pinehurst #610 brick has a uniform raised texture on its face but is randomly nicked

For a list of
SUPPLIERS,
see page 90.



PAUL ROCHELEAU

Clinkers' unique charm wasn't just for bungalows. The bricks appear in countless Colonial Revival houses and even some Tudor houses (left) to add rustic appeal.



The textured face of tapestry bricks (left) are visible in this old advertisement, while a sample of Romans (above) shows off their long, lean lines.

and roughened on the back from the manufacturing machinery to resemble less-explosive-looking clinkers. Blended with true clinker bricks and a mortar that's color-matched to the original, the brick is an economical alternative to tracking down reclaimed clinkers, which can be pricey depending upon the quantity and the source.

Gavin adds that it's important to remember that with clinkers, the finished effect is all in the bricklaying. “You can lay clinkers in a straight line, and they won't be that unusual. But if you find a mason who knows how to set the butt ends and corners out on various bricks, the effect can be fabulous.” Not a bad trick for a brick that was once thrown out with the trash. 🏠

Susan VanHecke is a journalist, author, and owner of a 1932 clinker brick Colonial Revival house in Norfolk, Virginia.

Germanic Houses

in the New World

BY JAMES C. MASSEY AND
SHIRLEY MAXWELL

From Pennsylvania farmsteads to Texas stonework, German-speaking immigrants melded old and new building traditions to play a subtle but significant role in the evolution of American houses.

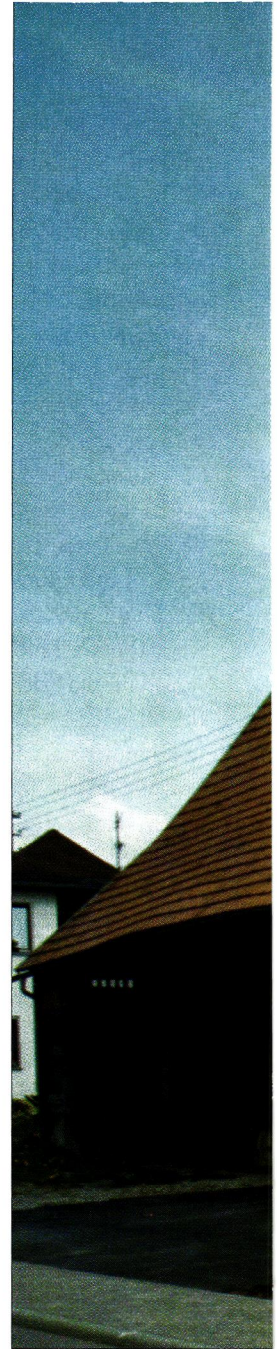
Almost a century before the American Revolution, William Penn, the English Quaker gentleman for whom Pennsylvania is named, had what turned out to be a brilliant idea. In payment of a royal debt owed to his late father, Admiral Sir William Penn, he had received a handsome piece of land in the colonies—a parcel stretching roughly from the 40th parallel to the 43rd parallel, or about the area of present day Delaware, New Jersey, and Pennsylvania. The younger Penn and his fellow Quakers were not popular in Anglican England. Nor were many other religious nonconformists, such as Mennonites and Huguenots, who were not well tolerated in continental Europe. So, Penn reasoned, why not give all of these black sheep a guarantee of religious freedom, along with self-rule and a shot at personal prosperity, in the New World?

Built between 1746 and 1749 by the Moravian religious community in Bethlehem, Pennsylvania, the fieldstone Bell House is named for the cupola bell on top of the two-storey mansard roof.



PHOTOS BY JAMES C. MASSEY EXCEPT WHERE NOTED

Above: Typical of German house barns in the storied Black Forest is this massive example, with barn at left and stuccoed house at right, all topped with a tile roof and a high, two-storey attic that was used for storage.





Penn advertised widely for potential colonists, and German-speaking settlers responded in droves from areas along the Rhine River, which now make up parts of modern Germany, France (Alsace), and Switzerland. That's a short history of how Germans—and German buildings—first came to America, but it was only the beginning of a major cultural current that flowed into the residential architectural scene over the next 200 years.

Continental Features in New World Forms

By the end of 1683, Penn found himself at the helm of a benevolent proprietorship inhabited by more than 3,000 Welsh,



Left: The Herr House in Willow Street, Pennsylvania, is an unusually pure survival of an early Germanic house in America. Built in 1719 in local fieldstone, it has the traditional, high, two-storey attic.

Scotch-Irish, Germans, Mennonites, Jews, and Baptists. Generally, the German-speaking settlers came with family members and neighbors from their Old World villages. Native Americans were welcome too, and Penn's scrupulously fair treaties and contracts with the local Indians made Pennsylvania the safest, most prosperous colony. Penn's people were only the first wave of German immigrants; they were followed throughout much of the 18th century by others who traveled to and through Pennsylvania to reach frontier settlements in western Virginia and North Carolina.

In the mid-19th century, a second wave of German immigrants crossed the ocean, driven by political unrest at home and inspired by visions of a New Germany in the New World. They carried their German heritage intact to new homes in the Midwest and in Wisconsin, Missouri, and Texas. Once again, most of the newcomers were displaced villagers, but others were middle class, educated, and determined to hang onto their ethnic identity.

For the most part, the transplanted Germans were peasants, recruited and led by a few more affluent neighbors from back home. When it came to designing their houses, they followed the medieval

ideas that had prevailed in their provinces in Europe. Yet, these eminently practical people readily adapted to new ideas. Horizontal-log structures, for instance, were not familiar to most newly settled Germans. But they quickly caught the logic of building with timber in a timber-rich land, and horizontal-log construction was a fast and efficient way to put a house together. Done the German way, with dove-tailed joints, straight-hewn logs, and careful chinking and caulking, it was also very tidy and reasonably weathertight.

Many of the houses these folks built are still with us today. Some are museum pieces, meticulously restored. Others are hidden under renovations and alterations from later times. You won't have any trouble knowing the restored or reconstructed gems—they're prominently featured in the guidebooks of Ephrata and Bethlehem, Pennsylvania; the Moravian buildings in Old Salem, North Carolina; the Frontier Culture Museum near Staunton, Virginia (which features reassembled buildings imported from Europe); Old World Wisconsin; and the Deutsheim State Historical Site in Herman, Missouri. There is also a smattering of restored individual German-house museums here and there.

Schifferstadt is a fine Maryland Germanic house in Frederick, built in 1740 in dressed and coursed limestone with the characteristic segmental arches over the 6/6 light windows.



In the mid-18th century, Germanic settlers moved southward into the Shenandoah Valley of Virginia. Wildflower Farm, near Mount Olive, is a clapboarded log, central-chimney house in the front, with a fieldstone rear addition.





House-Detecting Clues

If you want to be able to pick out other German-built houses—those intriguing early blends of Anglo and German characteristics, as well as survivors of 19th- and 20th-century facelifts—here are some clues to watch for. Bear in mind that German features may appear on only a small part of the house.

Examine the site. German builders liked to be near, even directly over, water sources. Often, their houses were built on top of streams or springs, or the streams were channeled into the basement, a handy way to keep dairy products cool.

Furthermore, Germans preferred to build on sloping land so that the rear of the house was two or three stories high while the front appeared to be only a story-and-a-half high. This arrangement made it easy to bring carts, farm equipment, and goods into the house. These “bank” houses (so called because they were built into a

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The 1856 Schulz Farmstead, preserved at Old World Wisconsin, is built in Germanic *fachwerk*, or half-timbering, frequently used by 1850s German settlers in Wisconsin.



The 18th-century Kleiser House near York, Pennsylvania, is a log house set on a raised ground floor of stone.

bank or slope) are similar to the big bank barns that were also popular with German farmers. In Pennsylvania Dutch country, you can't miss those barns, especially if they're wearing their brightly colored hex symbols (although, as you probably know, the Pennsylvania Dutch aren't Dutch at all, but Pennsylvania Germans, or *deutsche*.)

Check out the roof lines. German builders fancied steep roof slopes, as much as 45 degrees or more. The attics under these precipitous slopes may contain two or even three stories. You'll know by the

dormer windows, which are usually small and either shed-roofed or gabled. You'll rarely, if ever, see extant early red-clay tiles, such as those originally used in Pennsylvania German buildings.

Consider the building materials. Germanic settlers were quite versatile in their selection of building materials, opting for log, stone, brick, or a combination of masonry and timber. The most picturesque of these, the timber-framed and stuccoed *fachwerk*, is the most iconically Germanic and probably the least commonly found. Horizontal-log houses, as noted above, were quickly adopted by German settlers in the 18th century.

Stone was particularly favored

because it suggested prosperity and permanence. Erecting a stone building was not a chore to be undertaken lightly, so a stone house was a sure sign of prominence in one's community. In the East, the stone was generally an easily worked but durable limestone, or in Philadelphia, the distinctive mottled-green stone known as serpentine. In the 19th century, German settlers in the Midwest often used a local product, "cotton" stone, which was soft and not particularly durable, and the German-settled portions of Texas, of which Fredericksburg is a notable example, also abound with stone buildings.

Look past the siding. In the East, log houses have most often been covered with clapboard siding. In fact, that was an almost universal practice from the beginning, because without protective siding, logs and chinking are prone to rot. Very thick walls, which are evident in door and window reveals, may suggest log construction. Timber-framed construction (also called half-timbered because of its stucco-covered infill) may be concealed by siding, and it can be detected, or at least surmised, in the same way.

Look for a single, central chimney. The classic continental-plan German house had three rooms (*kuche*, *stube*, and *kammer*) on the first floor but just one chimney, located near the building's center, an efficient way to heat several rooms from one fire. The fireplace opened into the *kuche*, or hearth room, an all-purpose kitchen and activity space. The Germans were noted for their beautiful cast-iron heating stoves, and the *stube*, or stove room, contained such a stove, often with biblical scenes adorning the iron plates. The stove was fed with hot coals from the fireplace in the adjoining *kuche*. The *stube* was the most formal of the three rooms—the parlor, if you will. The *kammer*, or chamber, was the least public space, possibly used as a bedroom and for other purposes as well. It wasn't the only sleeping area though. There was at least one more floor overhead that could provide sleeping quarters as well as space for other activities. The attic, which might contain more than one storey, was handy for storing



Left: The late-17th-century Germanic settlers in William Penn's Philadelphia built what was soon called Germantown, but their architecture quickly blended with the prevalent English traditions, as in the 1744 Grumblethorpe.

anything from hay to meat. That ever-useful chimney also radiated at least a modicum of heat to the upper floors. Incidentally, the Germans were not impressed with open fireplaces, which wasted too much heat, but the Midwestern immigrants loved mantelpieces. So, they used them—but without an accompanying fireplace.

Make allowances for peer pressure.

As they settled into their new homeland, Germans were not immune to fashionable architectural trends. By the late-18th century,

Right: Typically Germanic is this large kitchen fireplace with a massive timber lintel in the 1719 Herr House. It encompasses a Germanic raised cooking hearth at one side.





ry, center-hall houses in the English mode, with opposing-end chimneys and symmetrical door and window placement, were popular. In vernacular houses, these formal elements sometimes were rather quirky in the application, and their slightly off-beat appearance is a charming giveaway of Germanic influence. Most often, Germans favored interior, rather than exterior, chimneys, even when they were placed at the ends of the building. In these houses, fireplaces were used as a matter of course.

Don't count on house barns. While German settlers may have been accustomed in Europe to house barns—those heat- and work-saving structures that

allowed humans to live at one end of a single building and animals at the other—the idea doesn't seem to have been persuasive in America. Only a few examples of house barns have survived. However, Germanic settlers definitely did not neglect their animals or their gathered crops. German-American barns were several times the size of their houses and usually dwarfed those of their American neighbors. Animals were fenced all year and housed for the winter instead of being free-ranging.

Look for projecting pent eaves on the first floor. They offered some protection from the elements for the walls and also added a decorative touch, particularly when there were

carved pendant ornaments at the corners. Sometimes, there was a porchlike, on-grade, sheltered work space.

Pay attention to decorative details. German houses were small and simple, but by no means undecorated. Wood doors, for instance, might be assembled in a striking chevron pattern. They were often Dutch doors, divided horizontally so that the top part opened to admit light and air, while the bottom remained closed to keep small children in and roaming animals out. One-piece paneled doors often have a heavy shelflike lip halfway down the length that suggests Dutch-door construction.

The Germans were skilled stonework-



Above: Fredericksburg is one of several Texas towns built by German settlers in the 1840s. In addition to their outlying farms, the settlers built small, stone "Sunday houses" in town for church and socializing.



The German settlement of Herman, Missouri, has many fine historic houses, such as the Pommer House circa 1840. It shows the strong American Federal influence on the settlers' buildings.



This one-storey 1841 Herman, Missouri, house has German roots, but with a strong Federal-style influence. Its sturdy proportions and arched window heads, are reminiscent of European precedents.

ers, and a few impressive but small Pennsylvania German stone residences, such as Fort Zeller, illustrate this aptitude in stone-door frames ornamented with elaborate coats of arms or the owner's initials carved into the stone lintels. Similarly, brick houses might be adorned with dates and initials worked into the brick pattern or carved into inset stone panels.

Windows may tell the tale. Probably the earliest German windows in the East, as well as those in the later-settled Midwest, were all small, multi-paned wood casements that opened outward. Nearly all have been replaced by double-hung wood sash, but occasionally casements turn up

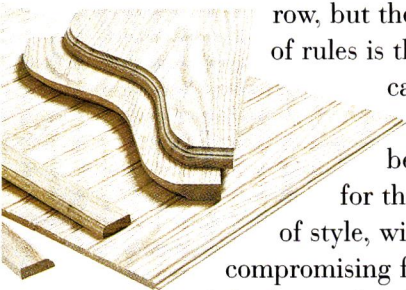
on rear walls. In the East, the switch probably took place in the early 18th century, as many Germans followed the practice of their English neighbors who were rapidly changing over to double-hung sash at that time. In masonry buildings, a clue to German construction is a segmental brick or stone arch in the wall above the window. A stone frame that completely wraps around the window perimeter is almost certainly a sign of German provenance.

Finally, have fun house detecting. The great American pastime of gawking at other people's houses takes on a certain respectability when you call it research. So, call it research and gawk! 🏠

Cabinet-Level DECISION

Accenting a kitchen cabinet delivers a custom-crafted look

The rules of kitchen design tend to favor cabinets all in a row, but the beauty of rules is that they can sometimes be bent for the sake of style, without compromising function, and that's exactly what happened in this kitchen. The long row of oak cupboards was nice enough to look at, but in a predictable sort of way. All it took was some small changes to have them stand out, literally.

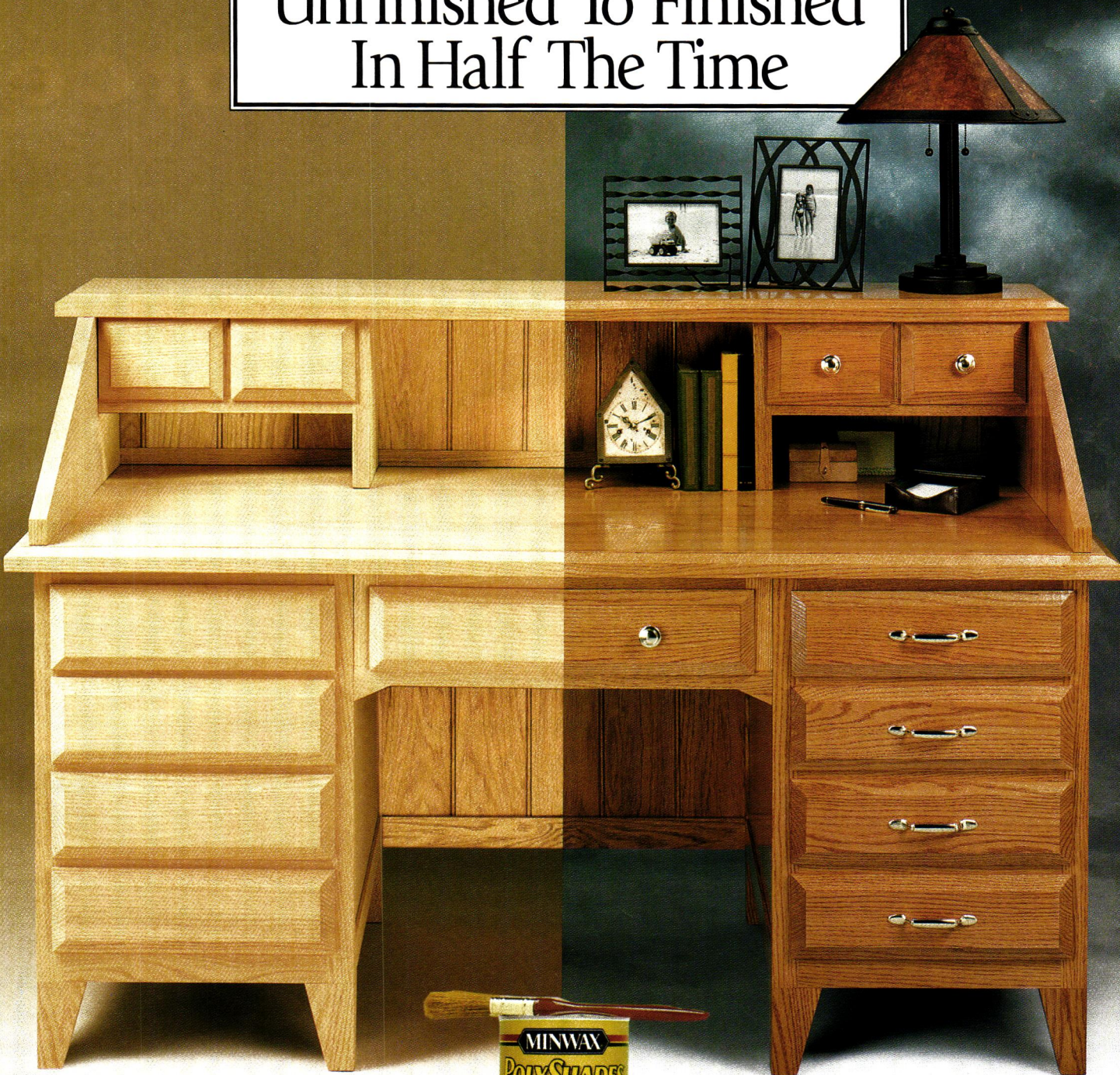


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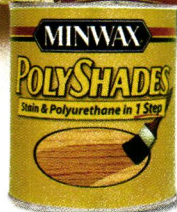


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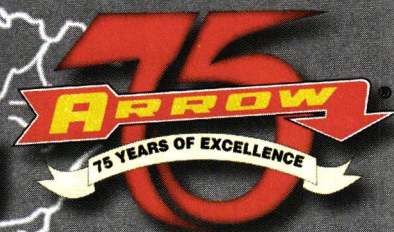


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Old-House Products

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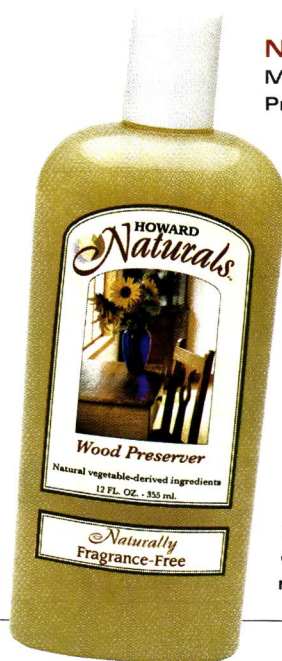
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Suppliers

Listed below are a number of resources and suppliers for the old-house restorer. For an in-depth compilation of companies serving the old-house market, go to the "Restoration Directory" on oldhousejournal.com.

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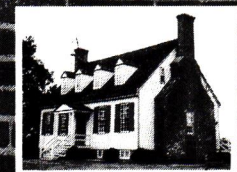
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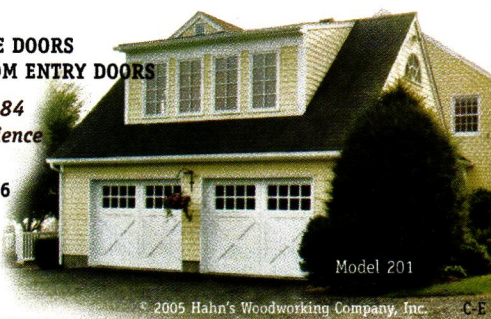
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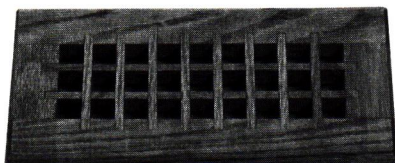
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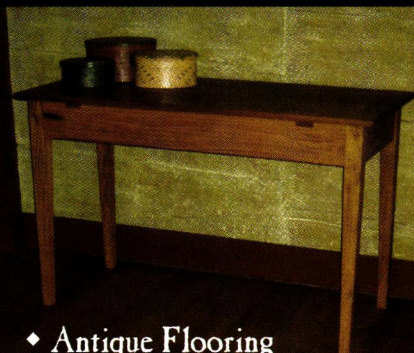
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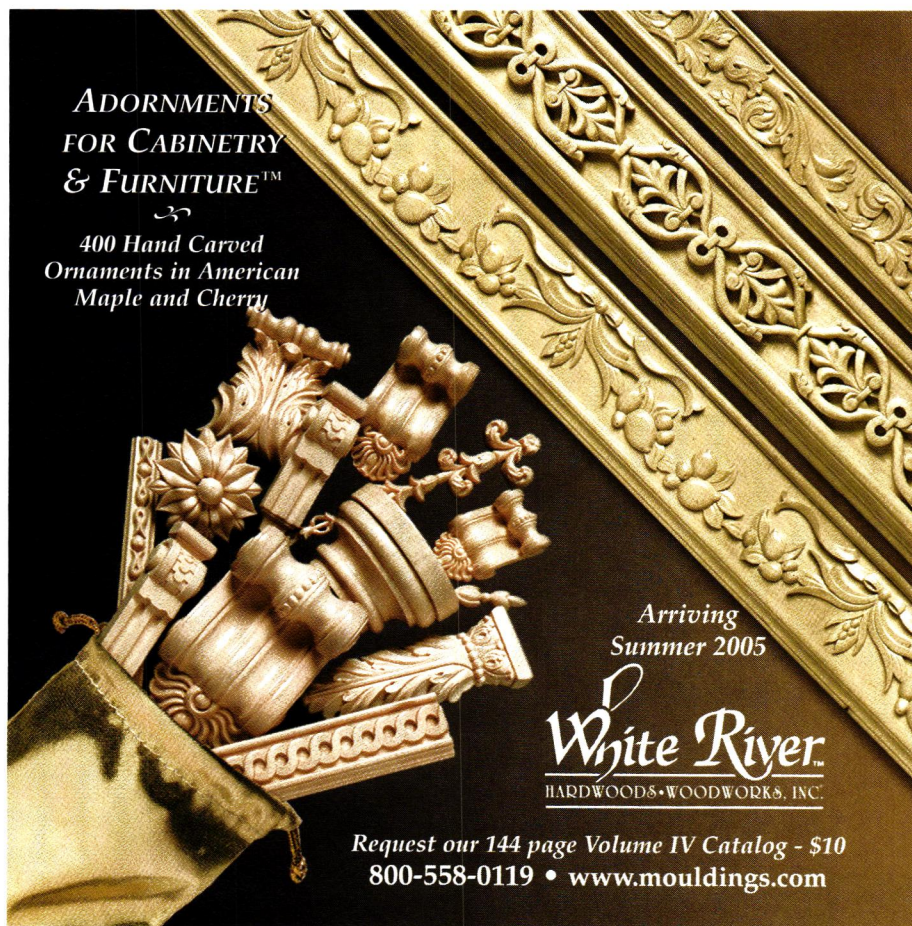
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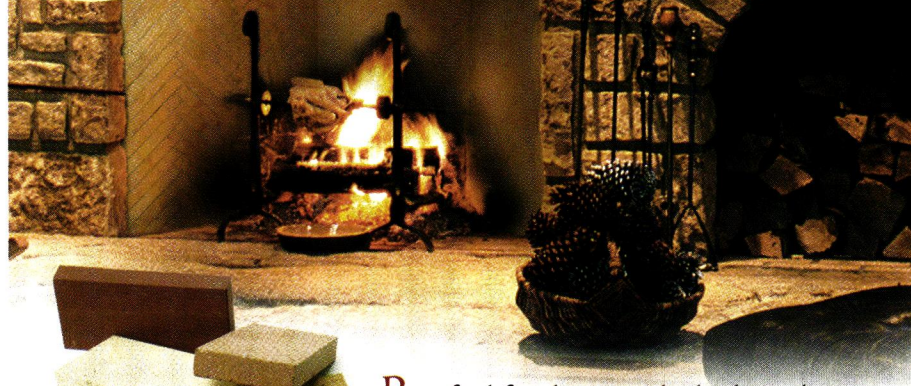
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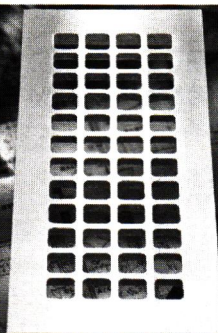


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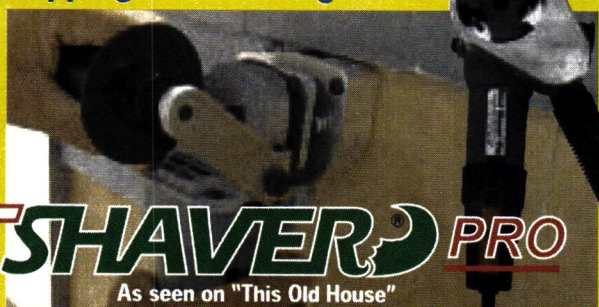
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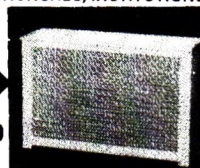
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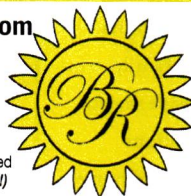
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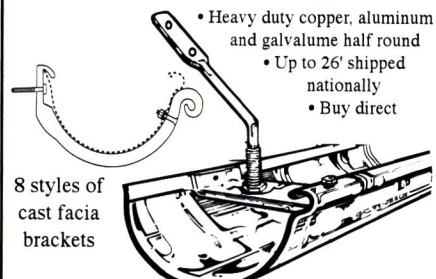


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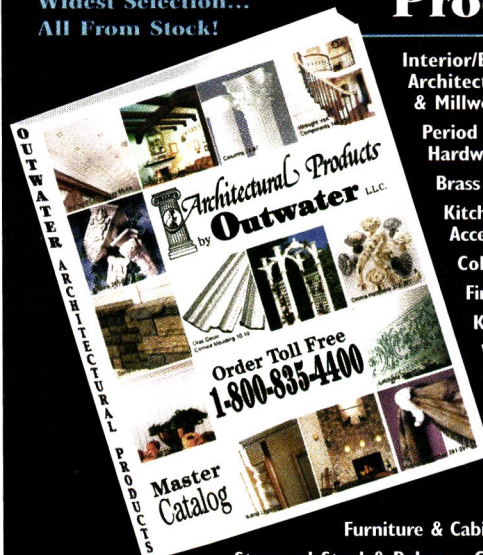
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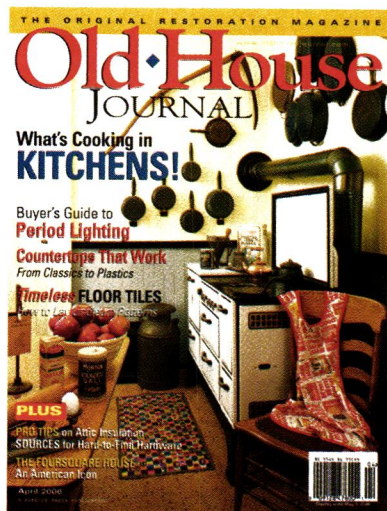
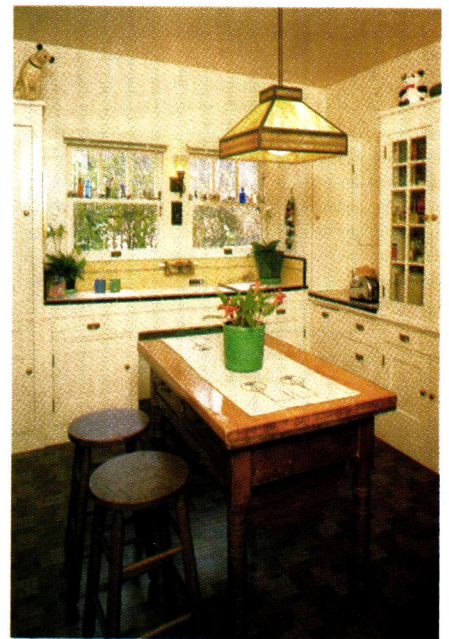


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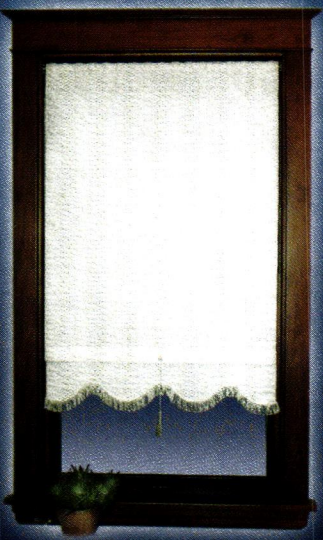
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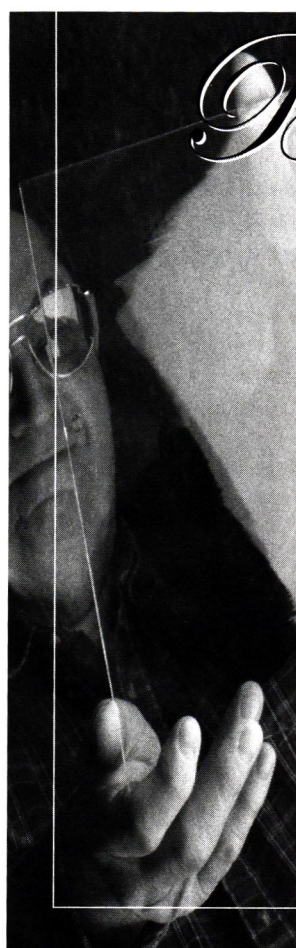
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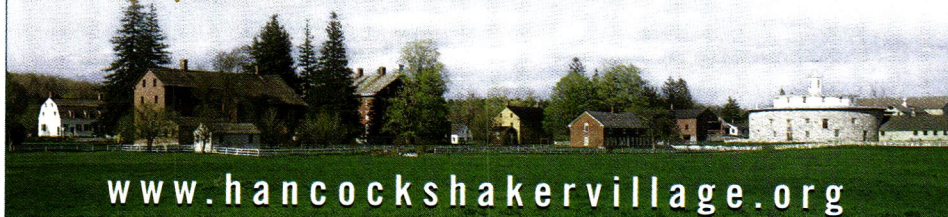
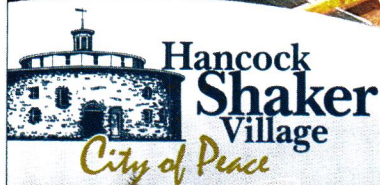
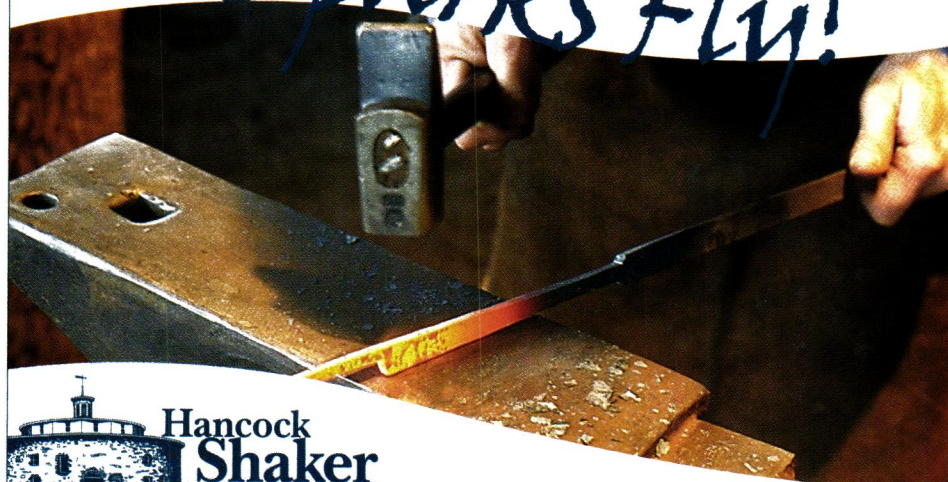
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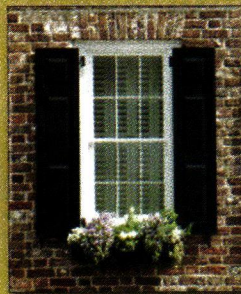
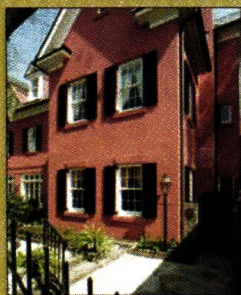
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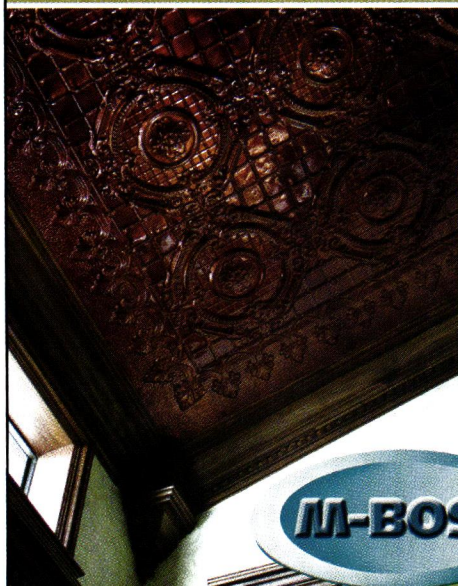
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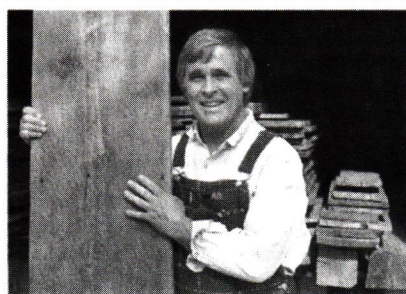


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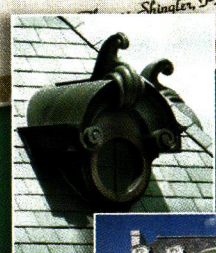
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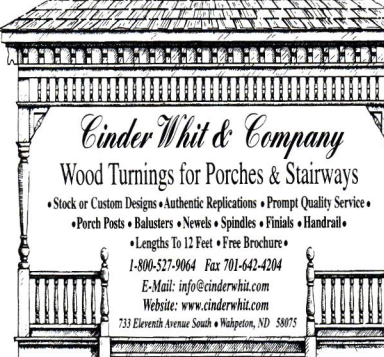
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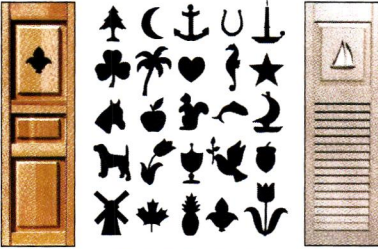
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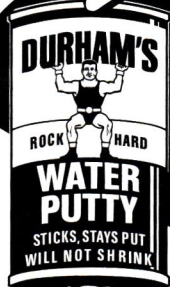
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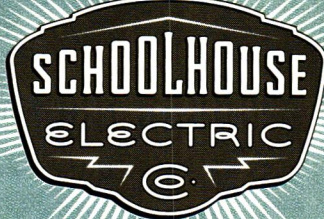
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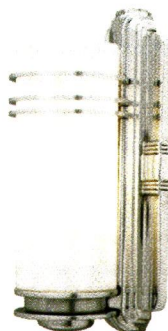
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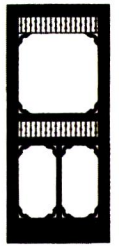
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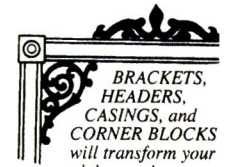
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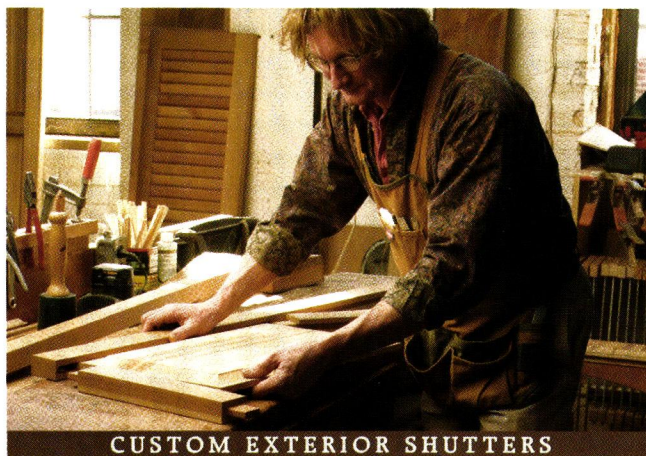
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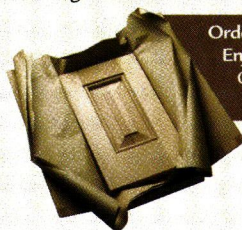


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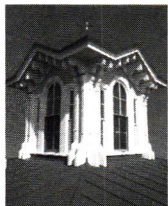
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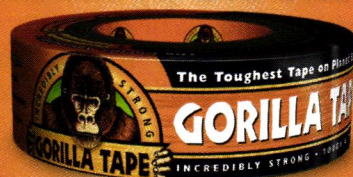
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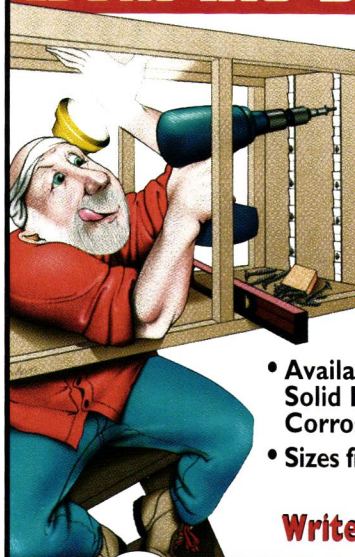
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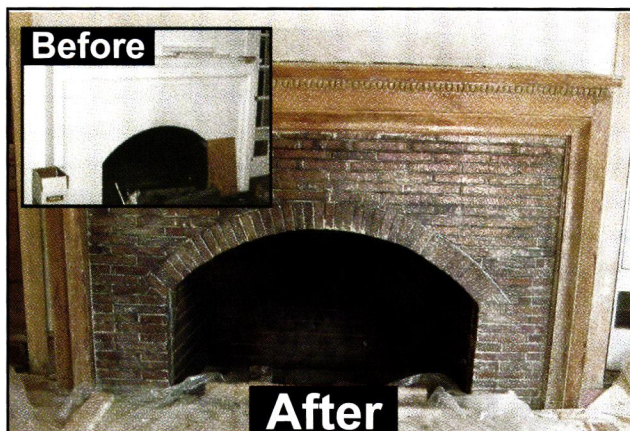
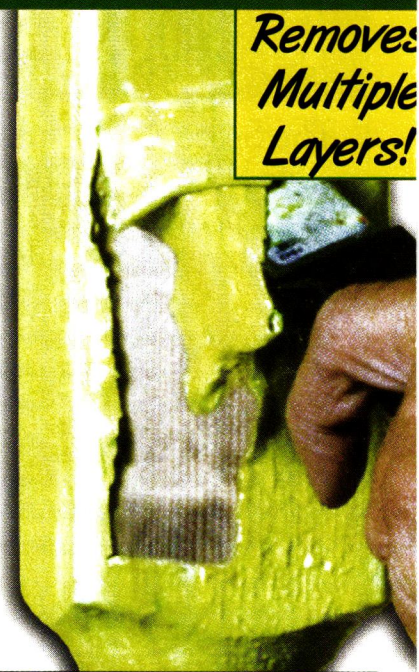
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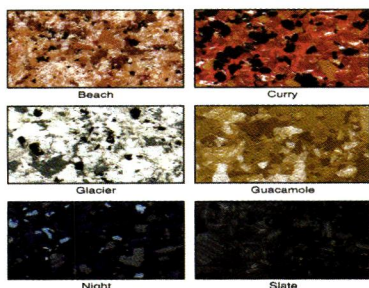
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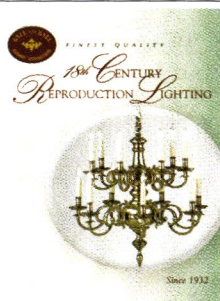
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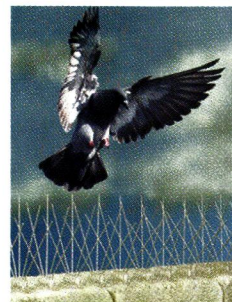
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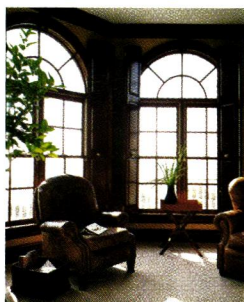
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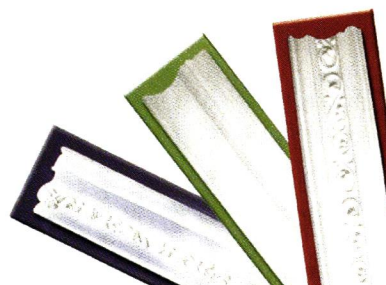
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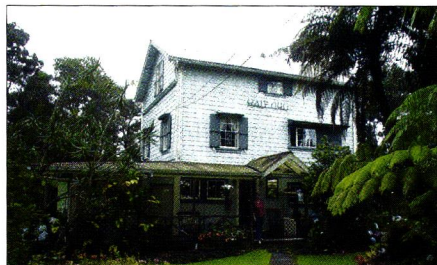
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Swaps & Sales—Historic Properties

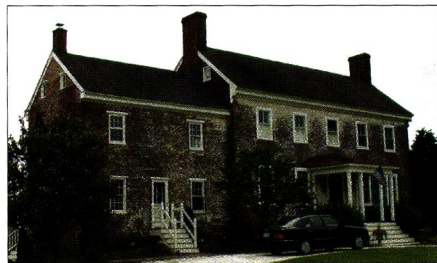
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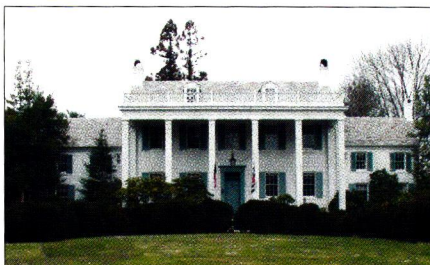
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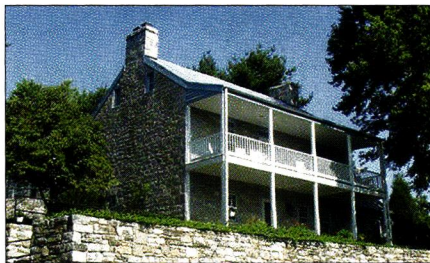
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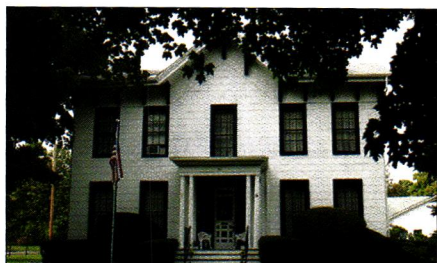
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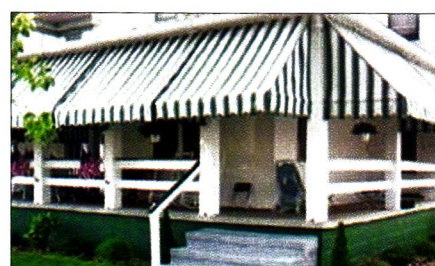
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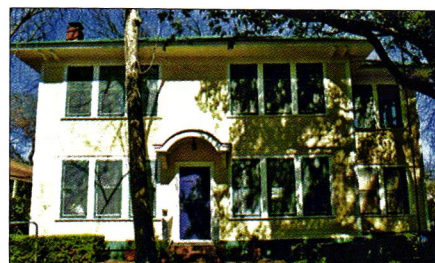
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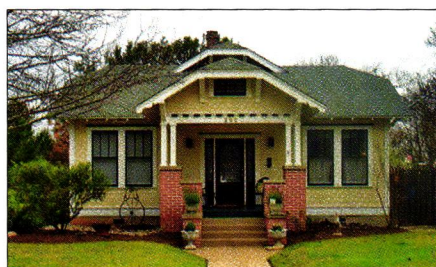
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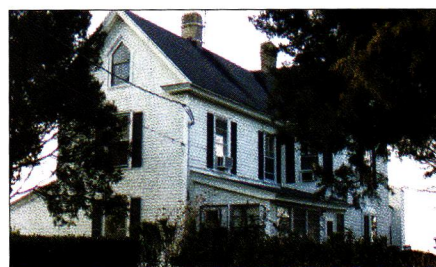
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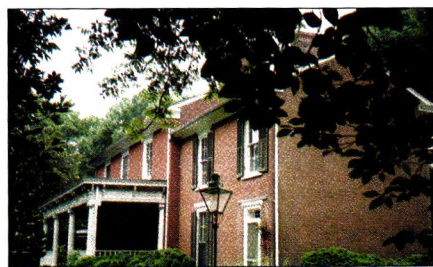
CHARLOTTE COUNTY, VA — Circa 1905 two-story wood frame home on 1.3 acres in a very small town that permits some farm animals like horses, chickens, and ducks. 3200 sq. ft. w/3 bedrooms, 2 baths, 2 fireplaces w/gas logs, 2 closed-off fireplaces. Deck overlooking yard w/assorted fruit trees. \$125,000. United Country Davenport Realty, Keysville, Virginia. 888-333-3972. Floor plans & photos for home #4410 at www.davenport-realty.com



EASTERN SHORE, VA — Seaside Waterfront. Tidal Ponds Farm with 18+/- acres upland and 65+/- acres marshland. This 100+/- year old Williamsburg colonial, features 4 bedrooms 3 1/2 baths. 2700 sq. ft., brick patio, herb and flower garden, restaurant style kitchen. Tidal ponds abound with wildlife. Very private...a perfect hideaway. \$1,375,000. MLS 16894 Mason-Davis Co., Inc 800-288-7037. www.mason-davis.com or info@mason-davis.com



EASTERN SHORE, VA — Bayside Waterfront. An 1880 3 bedroom 1 1/2 bath 2276 sq. ft. Eastern Shore style home on Nandua Creek. Beautiful views of Chesapeake Bay and sunsets; situated next to community boat ramp and park. Bulkheaded. Lovely gardens, greenhouse, detached screened porch, workshop. 1-car detached garage. \$495,000. MLS 18042. Mason-Davis Co., Inc 800-288-7037. www.mason-davis.com or info@mason-davis.com



HALIFAX, VA — Magnolia Hill, circa 1843 Greek Revival architect-designed home. 7 private acres w/original plantings. 5 bedrooms w/6000 sq. ft. Wide board pine floors, 2 front parlors, oversized windows, curved stairway w/walnut balusters, original mantels and doors, gorgeous woodwork including dentil moldings, high baseboards. Walking distance to village. \$449,000. The Davis Co. Realtors. Honey Davis, Broker. 877-575-1100. www.honeydavis.net Other historic properties available.

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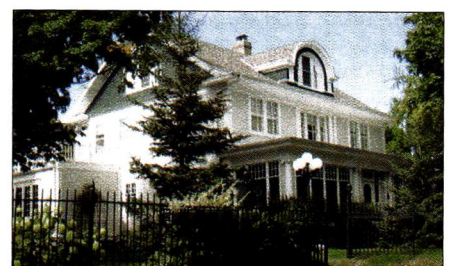


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RAPPAHANNOCK COUNTY, VA — The Cabin on Mill Run is one of the county's finest restorations. Carefully crafted by a master furniture maker, the restoration spares no details and newer additions meld perfectly with a patina that matches the original. The home features 2 bedrooms, 2 baths, handmade cabinets, a large living/dining area and an attached garage/workshop. A large screened porch and deck overlook a picturesque pond and 25.6 private acres. \$945,000 Martin Woodard, Frank Hardy, Inc. Realtors 540-987-9080, mhwoodard@earthlink.net



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KEWAUNEE, WI — This elegant home is a fantastic blend of Colonial Revival and Craftsman architectural styles. The three-story 4,500 sq.ft. home was constructed in 1909. It has been renovated in a historically sensitive manner, keeping the best of the original while adding new baths & large kitchen. \$329,000. Darin A. Jeanquart, Town & Country Real Estate, Inc., 920-388-0163. www.doorkewauneeproperties.com

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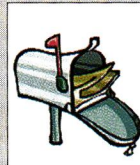
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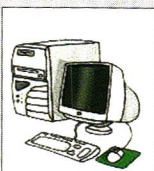
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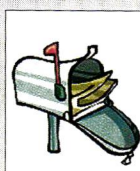
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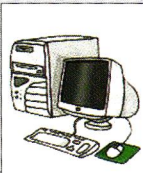
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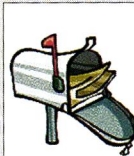
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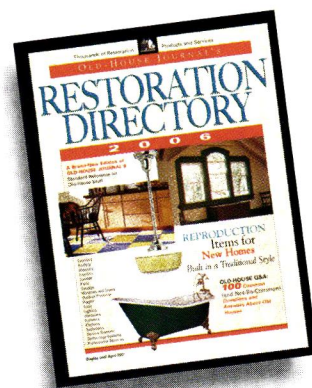
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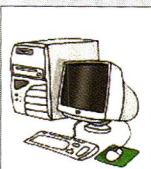
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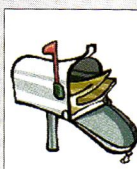
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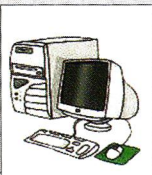
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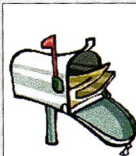
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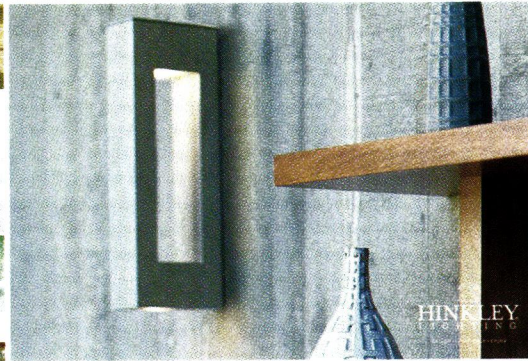
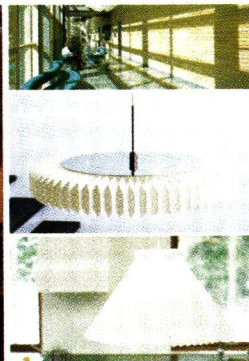
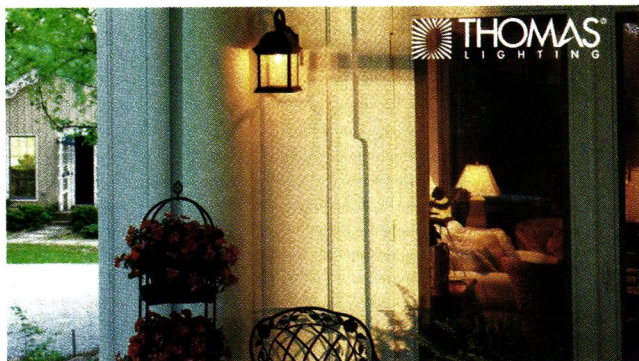
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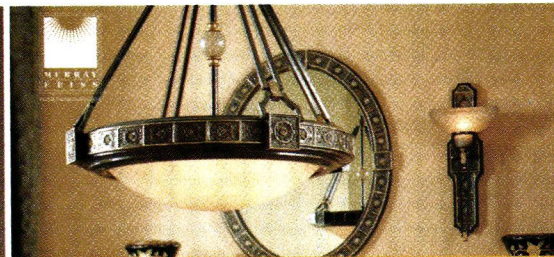
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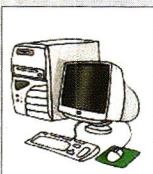
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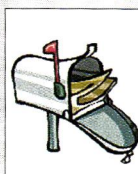
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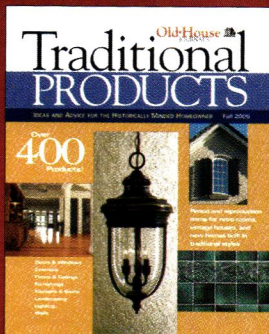
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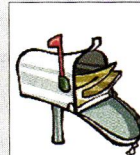
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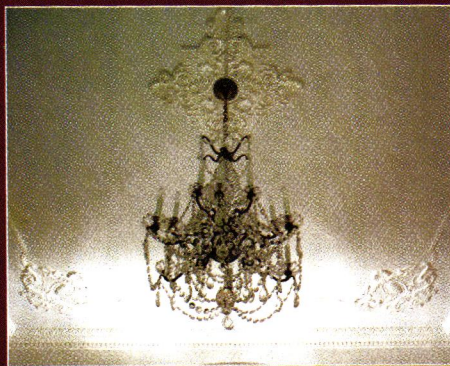
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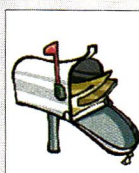
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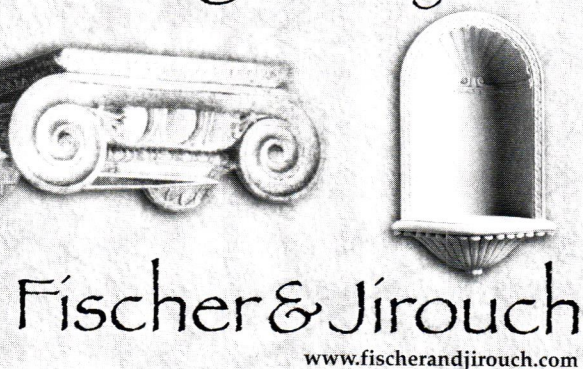
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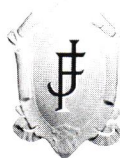
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Alphabet Soup

Like many houses built at the end of the 19th century, this Pacific Northwest Folk Victorian (above) started life in consonant with a simple plan, often called a gabled-el. Somewhere along the line, though, a first-floor addition transposed it into an inverted T. While we've seen many cases of misplaced modifiers on houses, the way this extension spreads beyond the original house reminds us more of a rambling run-on sentence. Meanwhile, a house down the street, which maintains its original character (top), seems to advertise the benefits of following historic guidelines to the letter. 🏠

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